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## THE AMERICAN WING OF DECORATIVE ARTS, METROPOLITAN MUSEUM OF ART

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*Summary of handbook by R. T. H. Halsey and Charles O. Cornelius, published in the Museum Bulletin and reprinted herewith by special permission*

THE American Wing, opened to the public on November 11, owes its being to the generosity of Mr. and Mrs. Robert W. de Forest, who have given to the City of New York the building in which are housed the collections of early American art. The Museum has assembled through the past fifteen years representative groups of the utilitarian arts—furniture, metal-work, ceramics, glass, and textiles—which, together with painting and interior architectural woodwork of the period, make it possible to re-create the atmosphere of typical interiors of the seventeenth and eighteenth centuries. For the opening exhibition the collections of the Museum have been amplified by loans from many generous friends.

The plans for the American Wing were prepared by Grosvenor Atterbury in collaboration with the museum authorities. In the installation of some of the old interiors, where certain restorations were required, the Museum has relied upon Norman M. Isham, the antiquarian architect of Providence, Rhode Island, whose lifelong interest in and study of early New England houses rendered his assistance invaluable. The modern reproductions of two rooms typical of the seventeenth century were designed by and executed under the direction of George Francis Dow of Topsfield, Massachusetts. For the suggestion of roof treatment in the seventeenth-century exhibition gallery ac-

knowledgment is due to William W. Cording of Chestnut Hill, Massachusetts, who very kindly furnished drawings and a model of the roof trusses following those in the First Parish Church of Hingham, Massachusetts, called the "Old Ship Meeting-House." Great assistance has been given by many friends of the Museum, who have placed freely at our disposal their knowledge derived from long study of the arts and crafts of the early days in America.

The installation of all of the rooms and the construction of any new woodwork which has been required have been done by the Museum's workmen in its own shops. Likewise, our own men have carried out the painting, upholstery, modeling, and plaster-work. The active interest of these men has made possible the prompt completion of the building.

In furnishing and equipping the rooms a great effort has been made to insure historical accuracy. The aim has been to show these rooms as they might well have been furnished at the time when the original woodwork was constructed. The general stylistic quality of the rooms has been further fortified from the historic point of view by an exhaustive study of the inventories and newspaper advertisements of the early days, which have yielded many suggestions and unexpected facts regarding the position of the utilitarian arts.

From these sources it is definitely established that for the finer textiles, potteries, brasses, wall coverings, and prints, our early forebears relied upon importations from abroad in the decoration of their fine rooms. Most of the furniture and architecture was designed and constructed here, while Colonial painters and silversmiths were widely patronized.

Following these conclusions we are showing in the American Wing interior architecture, furniture, silver, and paintings of American provenance. To complete the ensemble a large variety of old fabrics is used in the drapery and upholstery of the rooms, and examples of other importations such as ceramics, cut-glass lustres, and wall-papers of appropriate styles are used in conjunction with the American-made pieces. Many of the inventories, advertisements, and contemporary descriptions which form our authority for this scheme are noted in the Handbook of the American Wing.<sup>1</sup>

For obvious reasons, floor covering has not been attempted in the rooms. The earliest floors were sanded, although records of the use of Oriental rugs and carpets are met with early. In the eighteenth century painted floor canvases were much used, and in the last half of the century Wilton and Scotch carpets were in great vogue. Oak floors have been substituted for the pine of the original rooms.

The fireplaces are built of old bricks of the sizes, shapes, and character appropriate to the date and original locality of each room.

The American Wing is approached through the second floor galleries of the Pierpont Morgan Wing from the north balcony of which opens the square entrance vestibule.

In order to strike the American note and effect a quick transference of thought from the Old World to the New, a large group portrait of the Washington family by Edward Savage has been hung directly opposite the entrance. The sketches for the portrait were made in New York in 1789, and the painting was completed in 1796. Three important busts are also shown, marbles of Washington and Franklin, by Ceracchi and Houdon respectively, and a terra cotta said to be by Houdon of John Paul Jones.

A gallery to the left is arranged with cases

of the simpler potteries made in America and a few pieces of painted Pennsylvania furniture of the late eighteenth century. From the end of this gallery, stairs lead to the actual entrance of the American Wing. The entrance is through a doorway of the second quarter of the eighteenth century from Westfield, Massachusetts. It is a doorway treatment typical of the Connecticut River valley.

The low hallway, in which are shown individual pieces of seventeenth-century furniture, leads into the exhibition gallery devoted to selected representations of the art-crafts of the earliest period of Colonial endeavor. In the architectural setting of this hall strict historical precedent has been taken from the roof framing of the "Old Ship Meeting-House," built in 1681 at Hingham, Massachusetts. The roof trusses have been modeled directly after those in the Old Ship, but adapted to a differently proportioned room.

The sturdy treatment of this church shows more emphatically than perhaps any in America the strong tradition of late Gothic building which the colonists brought over with them in the seventeenth century. Not only is the structural truss designed in the manner of the late fifteenth century, but the efforts of decoration by the introduction of the great curved members, the small curved brackets, and the chamfering are strongly reminiscent of the halls of many small English manor houses.

The high lighting at the end of the gable is a concession to necessity. It provides a consistent roof treatment in the spirit of the time and enables the furniture and other objects to be shown under a diffused sidelight, thus bringing out much of their beauty of detail, which disappears under top-lighting. The original roof of the church was lighted by dormer windows. Had this treatment been followed here, the supply of light admitted would have been inadequate.

Almost all the furniture shown in this gallery is of the heavy oaken type used by our earliest settlers following the Elizabethan tradition. The chests and cupboardboards give a clear idea of the variety of form used by the settlers from abroad. One or two early examples of the highboy, the modern term for a chest raised upon a supporting framework, indicate the be-

<sup>1</sup>Handbook of the American Wing, by R. T. H. Halsey and Charles O. Cornelius.



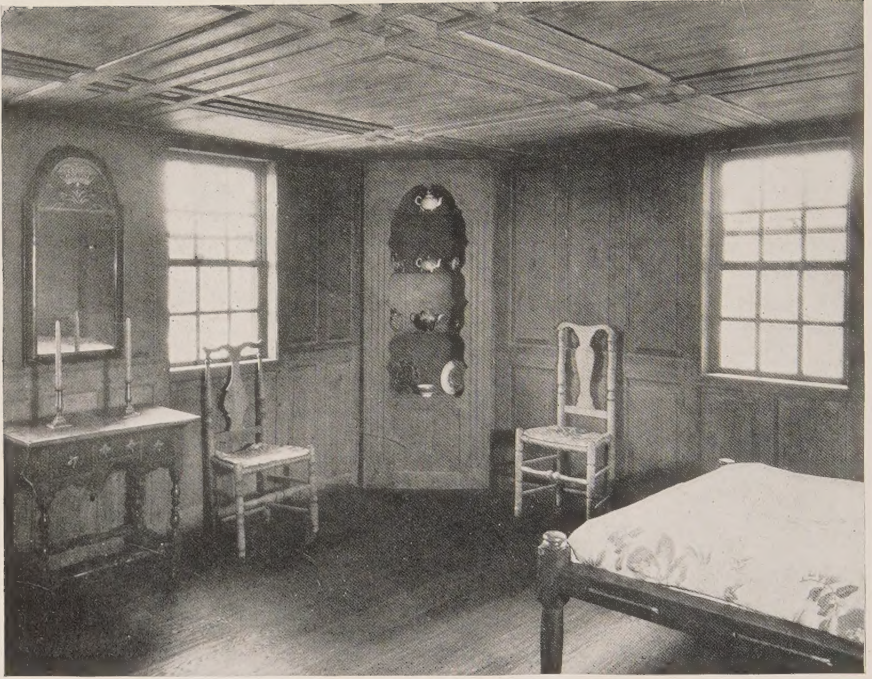


GALLERY REPRODUCING THE INTERIOR OF THE "OLD SHIP MEETING-HOUSE,"  
HINGHAM, MASS., 1630



REPRODUCTION OF KITCHEN FROM CAPEN HOUSE, TOPSFIELD, MASS. THE ORIGINAL  
BUILT IN 1683





ROOM FROM HAMPTON, N. H. EARLY 18TH CENTURY



ROOM FROM "MARMION," NEAR FREDERICKSBURG, VIRGINIA. 1760



ginnings of the development represented in adjacent rooms and on the floor below.

The chairs are of the same period and their seats are covered with flat pads of old velvet or damask. One rare chair is covered with Turkey-work, one of the most popular types of textile used for upholstery, or as covers for chests, cupboards, and tables. The earliest type of table shown is the long trestle-table of pine and oak. Four-legged, gate-leg, and butterfly tables show diversity in turned designs.

The India painted cotton curtains are of the kind which supplied color to many a Colonial home. The silver, all of Colonial make—both church and domestic—evidences the skill of our seventeenth-century silversmiths; and a portrait of a New Amsterdam magistrate, Jan Strycker, by his brother Jacobus, a New Amsterdam limner, was painted here in 1655.

The imported pottery and porcelain are of the order of those mentioned in many a Colonial inventory—the earthenwares of Staffordshire, the Holland Delft, the English Delft, and the Chinese porcelains of the K'anghsi period.

The Cromwellian body-piece and helmets and the Colonial halberds are a grim reminder of the perilous days of the settlement of the new land.

The impossibility of obtaining actual interiors of seventeenth-century houses which would show the beginnings of interior architectural ornament in this country has forced the Museum to the expedient of constructing a reproduction of two rooms and an entry from houses built in Massachusetts in the seventeenth century and still in existence. These rooms reproduce the general type of those found in the New England houses and referred to by Edward Johnson (1654) in his *Wonder-working Providence of Sion's Saviour in New England*: "Further the Lord hath been pleased to turn all the wigwams, huts and hovels the English dwelt in at their first coming, into orderly, fair and well built houses, well furnished many of them."

It was around the firesides of rooms like these that the campaigns of defense and offense against the Indians were planned, and the constant economic, religious, and political questions, so fraught with consequences in the making of the New World,

debated and threshed out. Such walls encompassed as well the fevered talk which led to the executions of the Quakers on the Boston Common in 1649, and the fierce denunciations of witchcraft during that strange psychological wave which at frequent intervals swept over New England for half a century. In fact, almost all of the political history and romance of seventeenth-century New England could be written against the background of such interiors as these.

On the right of the entry is a room reproducing general details of the kitchen of the Capen House, built in 1683 at Topsfield, Massachusetts. Such a room served for practically every use; it was a kitchen, dining-room, living-room, and bedroom combined. The framing of the room is typical of the time, with heavy corner posts, girts, and summer beam. The decorative motives are found in the simple chamfering of the summer beam and in the upright sheathing of pine boards with mouldings of true seventeenth-century type.

The great fireplace of seventeenth-century bricks has the round bake-oven in the left-hand corner, and up the chimney the ash sapling from which hung the hooks to support the pots and kettles.

The furniture in this room consists of examples similar to those shown in the large gallery, but selected for their especial fitness in this re-creation of a furnished interior of the last half of the seventeenth century.

Across the entry is a more elaborate room of the early type. The original of this room is the parlor of the Hart House (1640) at Ipswich, Massachusetts. It shows a more definite effort for decorative effect than any contemporary American room still in existence, and in it are brought together more methods of architectural decoration than are usually associated with seventeenth-century work.

While the general framing is similar to that of the Capen House, here the girts are chamfered as well as the summer beam. The quarter-round chamfer of the summer beam has more decorative value than the flat bevel in the Capen House. Three of the walls are plastered and unpaneled, and the fireplace wall is sheathed with vertical moulded boards. Their mould-



ings are worthy of examination. Around the fireplace wall runs a band of decoration, an effective use of dentils cut from a moulded board. On them is introduced the use of colors—red and black—of which traces remained on the original room when it was renovated some years ago. This is the earliest use of color in architecture in the Colonies of which we have any record.

The furniture installed is of a nature to harmonize with the richness of the architectural setting and is accompanied by a subdued beauty of colored textiles. The chest, the wainscot chair, and the cupboard are heavily carved, and all exhibit the furniture of the seventeenth-century colonist in its finest vein.

At the east end of the main gallery, on opposite sides of the entrance corridor, are two small rooms. That on the right as the visitor approaches, opening from the hallway, is the earliest original American room that the Museum owns, and came from Hampton, New Hampshire.

Hampton, 3 miles from Exeter, was settled in 1634, and is a part of the picture so appealingly described by John Greenleaf Whittier in his "Tent on the Beach." All the woodwork except the large square ceiling panels and window frames is original; it shows the simplest use of stile and rail paneling, with raised beveled panels. The paneled ceiling is perhaps unique in America. The woodwork is pine and has never been painted.

The small, rather crude folding bed is hung with old embroidery dating a trifle later than the room itself, but its character and color make it appropriate. The simple but well-made chest, highboy, looking-glass, tables and chairs are of the period, and the chair seats are of material matching the bed hangings, following the general usage of the time.

Across the hallway and opening into the exhibition gallery is a small room which allows a glimpse into the home surroundings that prevailed in the second quarter of the eighteenth century in Connecticut, and particularly in the Connecticut River valley. This country was peopled by the descendants of men from Dorchester, Newtown, and Watertown who, accompanied by their families, hewed their way through forests to Hartford, where they settled in 1635.

The paneled wall in this room was obtained many years ago from a house erected probably in the second quarter of the eighteenth century, at Newington, a town close to West Hartford, Wethersfield, and Farmington. The three walls of the room have been built up around this paneled fireplace wall, which shows an advancement in interior architectural treatment. In this the summer beam, girts, and posts are incased in wood and a primitive cornice is added. The sliding shutters were very usual in such houses and are an interesting architectural detail.

In the fireplace wall are found the new influences which came into the Colonies early in the eighteenth century. Here is stile and rail paneling set with beveled panels. Here are fluted pilasters, a shell cupboard, and mouldings different from those of Gothic tradition. In this little room we have a quaint, unsophisticated expression of Renaissance forms whose basis was classic in contradistinction to Gothic. The motive in the paneling is English of the Queen Anne period. The arched panels are strongly reminiscent of a treatment usual in the reigns of Queen Anne and George I. The crossed stiles in the lower part of the wainscot and doors form a treatment peculiar to the Connecticut River towns.

The furniture is of the simple country types, made of local wood and showing little attempt at enrichment. Slat-backed chairs, a couch, a chest, butterfly and gate-leg tables are all of a sort that might originally have furnished this room.

From the opposite end of the exhibition gallery two rooms open. The door to the right leads into a long, low room built up around the paneled fireplace wall which came from a house in Portsmouth, Rhode Island—a settlement begun by Anne Hutchinson in 1638 after her banishment from Boston. This paneling had been built into an old house about the middle of the century by Metcalf Bowler, an old-time merchant of Newport, who was one of the two delegates of Rhode Island to the Congress held in New York in 1765, to which he went in his coach and four.

In this we have a provincial rendition of the Renaissance theme, with stile and rail paneling set between pilasters whose flutes





EXHIBITION GALLERY, SECOND FLOOR. PERIOD 1725-1790



ROOM FROM POWEL HOUSE, PHILADELPHIA. 1769





ROOM FROM "ORIOLE," MARYLAND. THIRD QUARTER 18TH CENTURY



ROOM FROM PORTSMOUTH, R. I. THIRD QUARTER 18TH CENTURY



are reeded in their lower portions. The furniture is of the first half of the century and shows various foreign influences which came into England and from there to America, about the opening of the eighteenth century. In the high cane-back chairs of decorative quality are found the effects of the continental influences which had come from Holland, the Oriental use of caning that had reached Europe by way of Portugal, and the Spanish and Flemish foot. Of continental origin is the use of veneers of burlled woods seen in this room. A few pieces of Chinese porcelain, and painted India cottons, paintings, and prints are appropriate in the house of a rich merchant whose contacts were wide.

The next room, entered from the exhibition gallery, is a room from Woodbury, Long Island, representing a parlor of a well-to-do Long Island farmer of the middle of the century. A secret stairway led from a concealed panel in the rear of the closet to the left of the cupboard, up over the cupboard, and both up into the attic and down into the cellar, where it was hidden by trap-doors. The paneling is an interesting example of Renaissance architectural detail as executed by a country carpenter. The Dutch tiling pleasantly recalls the days when the children were taught their biblical lore from the crudely drawn pictures of Scriptural scenes before the fireplace.

The furniture in this room is of maple or other soft wood. Much of it is probably the work of country craftsmen and shows the transition toward the later style which is featured in the rooms below. The curtains and cushions of fine blue and white printed linen were used in this country in the eighteenth century. They are interesting because the color and pattern are unusual, showing strong Oriental influence.

On the second floor are shown interiors and their accessories which express the rococo spirit of the eighteenth century. This includes not only the actual use of rococo forms but implies an eclectic and sophisticated taste which seeks novelty and variety. The period marks a complete change in artistic expression from that which had preceded it, although in the transitional work shown in the earlier group the introduction of foreign forms began to lead the way toward greater sophistication.

In the exhibition gallery on this floor are seen related groups of furniture, textiles, metal-work, pottery, and painting against an architectural background of appropriate design.

New York of the mid-eighteenth century has left but little trace of the work of its housewrights. Almost the only survivals of it still in their original settings are St. Paul's Church and the Van Cortlandt house in Van Cortlandt Park. For a suggestion of the elegance of this work the Museum has used in the construction of three doorways in this gallery elements of decoration in an elaborate mantelpiece and overmantel taken out of the historic Beekman house, built in 1763. It stood on what is now the corner of Fifty-first Street and First Avenue. The elaborate door treatment with its scrolled pediment, decorated mouldings, and architrave enframingent is an exact reproduction of the overmantel treatment (being plaster casts of the original) in the old parlor. This mantelpiece is now installed in the New York Historical Society, through whose courtesy the castings were made.

The mahogany furniture here shown is all of the cabriole type, enriched with carved decoration. The scrolled pediments, the cyma curves in both structure and decoration, the detail of both architectural and natural forms intermingled—all of these are typical of the new rococo spirit.

On the walls are hung a number of portraits by Copley, whose accomplishment is an important feature of the period. A group of potteries is of the type used with the furniture, while the handsome silver by Paul Revere the Patriot brings history and art very close together.

Opening off the gallery is an alcove built up around a paneled chimney-breast from Gadsby's Tavern, Alexandria, whose detail has formed the basis for the wall treatment of this room.

The painted wall-paper which covers the walls of the room was made in England and is similar to that ordered by Thomas Hancock of Boston in 1738 for his pretentious mansion, later lived in by his nephew, John Hancock, an active "Son of Liberty" and president of the Continental Congress.

The stair-rail spindles and newel posts were part of a New England stairway.



The furniture is of the block-front variety. The bookcase-secretary with six shells was made by John Goddard of Newport in the third quarter of the eighteenth century. Several of the other pieces illustrate both the Rhode Island and Connecticut variations of this excellent theme.

The first room to the left of the staircase was removed intact from a brick house at Oriole, Somerset County, on the eastern shore of Maryland. It is fairly representative of the homes of the men who officered the famous Maryland Line, whose valor saved Washington's army at the Battle of Long Island.

Although dating from the middle of the eighteenth century, this room preserves an earlier quality which marks it as a descendant of the early Georgian interior. The effect is somewhat marred by a mantelpiece of later date than the room, which with the small strip panels beside it has replaced what was probably a generous fireplace opening, surrounded by a bolection-moulding without a shelf. The walls are paneled to the ceiling. The mouldings of the cornice, the panels, and the architrave around the doors and windows are conventional. Unusual, however, is the curious break in the architrave above the doors and windows which repeats the break of the panels above.

The tall, handsome shell cupboards flanking the fireplace are finely proportioned and the shells are well carved. The lacquer red in the cupboards reproduces the original color found underneath the layers of modern paint, as is true of the color of the paneling. Traces of gold were found on the ribs of the shells and in the shelf edges. In the one flanking the fireplace on the right has been assembled a group of the salt-glazed wares of England of the kind so freely imported into the Colonies in the period 1735-1770. In the other are portions of a large dinner and tea set of the order of the "very fine Nankin tea-table sets with gold edges" advertised here by John Morton (1767). These were owned by Thomas Buchanan, a New York merchant prominent at that time.

In the furnishings of this room are brought together pieces, chiefly of walnut, which represent the earlier examples of the cabriole period. The upholstered settee is probably unique among American-made pieces. It is

of Philadelphia workmanship made for Stenton, the famous mansion of James Logan built in 1728. Japanned furniture is illustrated in the Colonial-made highboy and lowboy of the red tortoise-shell background and by a gold and black looking-glass.

The portraits in this room are the work of the Maryland painter, Charles Willson Peale, whose mezzotint of the Earl of Chatham hangs in the Philadelphia room. They are beautiful examples of Peale's work while abroad, and carry the English tradition of representing George and Martha Washington and of having been painted from memory while he was in England. Over the mantelpiece is hung a painting by John Singleton Copley of Whitehead Hicks, mayor of New York during those nine important years preceding the Revolution.

Next to the Oriole room is the large and lofty ball-room of such historic interest in its association with Washington and Lafayette, which was taken out of Gadsby's Tavern at Alexandria, Virginia, 8 miles from Mount Vernon. It was in this room that Washington attended his last birth-night ball on February 22, in 1798. Lafayette's first association with this room was the public dinner given him in 1824, at which were present the Hon. John Quincy Adams, Commodores Rogers and Porter, and other veterans of the Revolution. It is an interesting note that Robert E. Lee, though still a boy, was a marshal in the long procession of Revolutionary veterans and personages which preceded the dinner.

The following year Lafayette was also dined there by the Masonic Lodge of Washington. Lafayette's toast, "Greece, let us help each other," emphasizes the widespread interest here in that nation's struggle for freedom, tangible evidences of which remain in the classical names of many of our cities and the buildings of the Neo-Greek style of architecture, the fashion for which was largely inspired by heartfelt sympathy for Greece in her resistance against Turkish domination.

Although dating from 1793, this room of unusual size is a consistent example of the architectural woodwork of the second period and well confirms the statement that styles carried on for many years after the date of their greatest popularity, particularly in





BALLROOM FROM GADSBY'S TAVERN, ALEXANDRIA, VA. BUILT ABOUT 1780



FIRST FLOOR EXHIBITION GALLERY. PERIOD OF 1790-1825





CHARLES ALLEN MUNN ROOM. WOODWORK FROM PHILADELPHIA. 1815



ROOM FROM BALTIMORE. 1810



provincial districts. Here we have walls paneled only to the chair-rail height, although the chimney-breasts are wood from floor to ceiling. The openings are symmetrically placed.

The chief enrichment consists of the modillion course in the cornice with dentils below, the scrolled pediments over fireplaces and doors with dentil bands of smaller scale, recalling those in the cornice, and the fretwork carried around the chair-rail.

The architraves around doors and windows and the mouldings of the paneling are conventional in profile. The only suggestion of the lateness of date lies in the tendency toward refinement in these mouldings and in the scale of the cornices of the door-heads.

The hanging balcony for musicians is a feature as charming as it is unusual, the well-formed posts and balustrade adding a variety to the design.

The light gray-green with which the woodwork is painted reproduces as exactly as possible the original color found under many layers of more recent paint when the woodwork was cleaned.

The very considerable wall space in this room affords an opportunity for the arrangement of a complete series of side-chairs of the second period, showing the development from the simplest form of early cabriole leg and solid splat-back through a variety of full Chippendale models, richly ornamented. The oldest, of walnut, include fine examples of Philadelphia and New England early Georgian work, from which through easy transitions can be followed the changes of the middle of the century as its third quarter takes firmer hold. The upholstery fabrics are all of the period and give some idea of the variety in color and design of the rich materials which were so generally used.

In the four corners are set tables and chairs for gaming, although the original proprietor of the tavern especially forbade all kinds of gambling. In these tables are seen slightly varying treatments of the tables of the period.

The remarkable looking-glass on the west wall is an example of the finest sort of American-made looking-glass of the second period. Again we have the scrolled pediment, the carved and gilded mouldings, the dark walnut which has a distinct decorative quality, and the gilded pheasant in the

center of the top. This glass is of very unusual size.

The brass chandeliers of English workmanship, while of a period slightly antedating the woodwork, show the beginning of a new influence whose consummation is seen on the floor below. There remains in them the general form of chandelier of the second period, and the gadrooning which decorates them is a detail found frequently on the furniture of this floor.

Venetian blinds were in general use by this time. Few of the old ones survive, but for practical purposes the Museum has installed modern blinds of similar character.

The portraits on the walls of this room are by Gilbert Stuart, America's great native-born portrait painter of the eighteenth century.

From the end of the ballroom one enters a room from Marmion, Prince George County, Virginia. This lay between the Potomac and Rappahannock rivers, and was the historic estate of Philip Fitzhugh, owned in the last part of the eighteenth century by George Lewis, nephew of General Washington and commander of his body-guard. The room itself was probably erected about the middle of the century. In it we have the use of pilasters and complete entablature based upon the Ionic order. The cornice with modillions and dentils varies from the classic formula, but the whole entablature is reasonably complete.

The naïve painted decoration carries out the idea of the rococo influence of the period. The marbling is reminiscent of both English and continental usage of the early part of the century. The effect is pleasing in tone, though the paintings are unskilled in execution.

The mirror over the fireplace was part of the original furnishing of the room and is in the characteristic Chippendale vein. The furniture is full of the same influence, of bold, simple design carved with a variety of detail. Old hangings of red brocatelle at the window are true to the type popular at the time. The Chinese jars bring in an exotic note of gay color.

The last room to be seen on this floor was taken from a house built in 1769, owned by Samuel Powel of Philadelphia, and is closely identified with the personal life of General Washington. When the British army cap-



tured Philadelphia the Powel house was occupied by the Earl of Carlisle. Upon the British evacuation General Washington made it his headquarters. During May through August, 1787, while the Constitution of the United States was being framed, Washington's diary contains frequent notes of his visits to the house.

The room represents the finest architectural treatment of the period. The elaborate ceiling is a careful plaster cast of an old ceiling still remaining in the room that adjoined this one, and is a fine example of Colonial plaster-work. The furniture is all of Philadelphia make. The old yellow damask curtains are fashioned after a description found in an order given in 1763 by Benjamin Franklin's son, William Franklin. The wall-paper was made in China and is very similar to that imported for Samuel Powel's cousin, Robert Morris, in 1770. The hanging lustre is English, and of the type which Major André in his description of the *Mischianza*, the famous ball given by the British officers in Philadelphia in 1778, mentioned as furnishing lights for the ball-room. The portraits in this room had a large contemporary sale here, being of men who were loved throughout America for their strenuous opposition to George III's treatment of the Colonies. The Chelsea-Derby statuettes, so freely advertised here as "burnt images and figures for mantlepieces," reflect the ominous political atmosphere of Philadelphia at the time. The emblematic group of William Pitt, Earl of Chatham, receiving the gratitude of America recalls the tribute paid him by the Boston patriot, the Rev. Jonathan Mayhew: "To you grateful America attributes that she is reinstated in her former Liberties. America calls you over again her father; live long in health, happiness and honor; be it late when you must cease to plead the cause of liberty on earth."

The first floor of the American Wing is devoted to American art dating from the days of the new Republic to the end of the first quarter of the nineteenth century. The country was rapidly recovering from the devastating economic effects of the Revolution. The late Roman classic work, for which a vogue under the leadership of Robert Adam had held sway in England for a quarter of a century, made especial

appeal in America where there was on trial the new republican government modeled after classic forms.

The gallery of this floor exemplifies the delicacy of detail and slender proportions of the period. The cornice is a replica of that in the "Octagon," a brick house built in Washington between 1798 and 1800 after plans by Dr. William Thornton. The arched openings on the east, north, and west walls are original woodwork from a house in Baltimore, built about 1810. The furniture is of the Sheraton type and shows a transition into the Empire style. It is chiefly from the workshop of Duncan Phyfe, a well-known New York cabinet-maker in the early nineteenth century.

The old fabrics which cover the furniture and drape the windows are of the period, and include brocades, damasks, striped satins, taffetas, and printed materials.

The ceramics displayed are largely those made in China with the over-glaze decorations peculiar to that Oriental ware brought home from Canton by our merchant navigators.

The little alcove off this gallery has been constructed around some fragments of architectural woodwork acquired by the Museum. The cornice is an original one from a house in Salem built about 1804 after plans by Samuel McIntire, the great Salem carver and builder. The mantelpiece was taken from a house in Boston attributed to Charles Bulfinch. The walls are hung with an old sepia-printed French landscape paper, and the furniture is of the painted Sheraton type which had its vogue here early in this century.

From the garden may be viewed the south wall of the American Wing, the only exterior wall which, in the ultimate carrying out of the Museum plan, will be exposed to view. It has been composed about the interesting old facade of the United States Branch Bank which until a few years ago stood at 15 Wall Street. This building was erected between 1822 and 1824 from the plans of a well-known architect, M. E. Thompson. The design may be considered fairly representative of its period, when classical forms were used with almost archaeological restraint. From 1824 to 1836 the building in Wall Street was the home of the United States Branch Bank. From 1836 to 1854





BEDROOM FROM HAVERHILL, MASS. 1818



ROOM FROM PETERSBURG, VA. EARLY 19TH CENTURY





PARLOR FROM HAVERHILL, MASS. 1818

it was occupied by the Bank of the State of New York, and from 1854 until 1914 it housed the United States Assay Office.

The doorway nearest the foot of the staircase leads into a beautiful room which was originally the drawing-room in a three-story brick house, erected shortly before the War of 1812 at 915 East Pratt Street, Baltimore, Maryland. It was not far from the tavern in which the Star Spangled Banner was first sung. The characteristics of the interior architecture of the early republic are seen in the woodwork, the attenuation of proportion in the architectural members—pilasters, colonnettes, and cornices—the delicate scale of decoration and its careful restraint. The craftsmanship is of a quality equal to the design. No composition ornament appears. The pearls and bead-and-reel, as well as the elliptical colonettes, are all wrought out of solid pine. The furniture shows full Sheraton influence and is largely of Baltimore origin. The pictures are almost all the work of Saint-Mémin, a young French émigré who worked in America for about twenty years, where his portraits were much in demand.

The next room is a parlor from Petersburg, Virginia, and is a direct successor to the Adam interior of the eighteenth century. The wall treatment employs Ionic pilasters raised upon pedestals, supporting a complete entablature. The fireplace is flanked by elliptical arches springing from piers. Practically every available surface is covered with applied composition ornament in a variety of designs. The furniture is of the Sheraton type, and the walls are hung with an old bright yellow satin brocade of a shade and pattern very popular in this period. The paintings are portraits of Alexander Hamilton by Trumbull, and Mr. and Mrs. Samuel Osgood by Harding.

The door on the east wall leads to two rooms from Haverhill, Massachusetts, taken from The Eagle House, an inn erected in 1818. Their furnishings are of the order of those in many a New England seaport home of the Early Republic, when the New England shipwrights launched by scores the vessels which carried our flag into every port of the globe and returned with cargoes which brought wealth to their owners and the luxury of living to the community.



In this first room we have a typical example of an early nineteenth-century interior from north of Boston. The Adam tradition forms the basis of the design and shows itself in the use of composition ornament and delicate pilasters. Suggestions for the architectural detail were found in publications which the builders of the day possessed. The wall-paper of French manufacture pictures a stag hunt, from the start at a château to the finish, and gives a characteristic atmosphere to the room. The furniture shows both Hepplewhite and Sheraton influences. A number of pieces of New England Sheraton are brought together to emphasize the use of light-toned veneers of satinwood or maple, which coincided with the taste of that time for light colors and delicate scale.

The next room, also from the inn at Haverhill, has been furnished as a New England bedroom. The woodwork follows the same disposition as in the preceding room, but its decoration is less varied and is of wood only. The window curtains are of old toile de Jouy, in the pattern of which are two medallions taken from a medal designed by Benjamin Franklin. The bed-hangings and the covering of the wing chair are of English printed linen bearing allegorical representations of Washington and Franklin. The wall-paper was until recently in the old Imlay House in Allentown, New Jersey, where it was originally hung in 1794. The furniture is New England Sheraton.

The next and last room on this floor is made up of woodwork from Pennsylvania, decorated with composition ornament made in Philadelphia. Two of the doorways and the window trim were obtained from a house still standing at 237 South Third Street. The two mantelpieces, Philadelphia-made, were originally in a house in Carlisle, Pennsylvania, and are of historic significance, commemorating as they do the War of 1812. On the central panel of one is featured Perry's victory on Lake Erie (1813) and on the other a sarcophagus bearing the legend, "Sacred to the Memory of Departed Heroes." In this room are brought together pieces of Sheraton furniture and other utilitarian arts which bear some patriotic insignia. The walls are hung with portraits of Washington by Charles Willson Peale Rembrandt Peale, John Trumbull, and Adolf Wertmüller, and of the naval heroes, Commodores Hull and Decatur, by Gilbert Stuart and John Trumbull (probably)—the bequest of Charles Allen Munn, to whose memory this room has been dedicated.

From this Pennsylvania room one passes through a narrow corridor, where American glass of the eighteenth and early nineteenth century is shown, into the gallery which contains the collection of American silver gathered by the Honorable A. T. Clearwater and lent to the Museum. In the windows are cases of Stiegel glass from the Hunter Collection.

## IN DEFENSE OF THE MODERN MOVEMENT IN EUROPEAN INDUSTRIAL ART

AN OPEN LETTER TO THE EDITOR

BY CHARLES R. RICHARDS

*Director, The American Association of Museums*

**Y**OUR editorial in the October issue of the *AMERICAN MAGAZINE OF ART* is very reminiscent of many articles that have appeared in the French press and magazines during the last quarter of a century but which have subsided of late years as a better understanding of the nature of the modern movement in applied art has obtained. In Europe the modern movement has gained recognition and respect as its qualities have

revealed themselves and because of the widespread appeal these qualities have made to persons of taste and culture.

Because of lack of such understanding in this country, it is not easy to argue the case objectively. This is a difficulty, however, that time will soon remove. Certain things, nevertheless, can be emphasized. In the first place, the modern European movement in applied art is not a revolution represented

by a lunatic fringe of radicals whose only desire is to be different. It is but one phase of an evolution that is a century old.

In France, Germany, Austria and Holland the movement has been steadily developing in its modern aspects for twenty-five or thirty years. It is still in the developing and, in some fields, in the experimental stage. It is still largely an expression of individuals whose work has not yet been unified in terms of a commonly accepted style. In such a period only strong men, perhaps only men of genius, can produce works of lasting beauty. The ordinary designer makes but a passing contribution that will be bettered tomorrow.

During a quarter of a century, however, steady and substantial progress has been made. Much of the fantastic and sometimes impractical creations of the French and the dull, heavy products of the Germans that marked the early years of the century have to a large extent disappeared, and today the movement in general is characterized by thorough sanity and, in many cases, by extreme brilliance of design.

Much that is forthcoming today may not appeal to us as beautiful, but, on the other hand, judged by the standards that study of the older art has developed, much is preeminently fine and inspiring.

In France the movement gained its first commanding successes in ceramics with the work of Carriès and Delaherche some thirty years ago, followed by that of Delpy and Lachenal. These men were inspired by the beauties of early Chinese porcelain and stone ware. They mastered the secrets of body and glaze and then created forms and colors of superb beauty reminiscent of the Far East in their quality but essentially French and essentially modern in their spirit. Today the work of Delaherche, who still works at his kiln at Beauvais, is to be found in a score of museums in Europe and is eagerly sought for by cultivated amateurs both on that continent and on this. Examples of his work and that of many others referred to here are to be found in the interesting contemporary room of the Department of Decorative Arts at the Metropolitan Museum. At the present time an increasing group of talented artist-craftsmen, among whom are Decœur, Lenoble, Mayordon and

Rumebe, are carrying forward this revivification of the potter's art in new and often exquisite forms of decorative treatment.

In glass the last twenty-five years have witnessed in France a true artistic Renaissance which has developed qualities of beauty hardly to be found in the glass of any previous period. Beginning with Gallé in the last decade of the nineteenth century, new techniques and new effects have been invented that have brought forth fresh revelations of beauty in light and color only possible in this translucent medium. Decorchement and Dammouse in *pâte de verre*, Lalique and Marinot in clear and colored glass, it is not too much to say, have created a new and beautiful decorative element for the adornment of the home.

Iron used as an architectural and decorative feature has also had an extraordinary development in France. Iron work has always been used in that country in the above ways much more than with us. The many charming balconies in the older parts of Paris with their delightful variety of treatment testify to the widespread use of this material in former times.

Today, among many talented craftsmen, Edgar Brandt stands preeminent. Perhaps no other designer of the present day has so successfully interpreted the modern spirit in his compositions as has Brandt. With genius for composition, he combines a mastery of technique and perfect sense of architectural fitness. His work is always the real art of the hammer and forge. It is always iron and could be nothing but iron.

Last week at the office of Cheney Brothers in New York were shown the dress silks destined for the spring of 1925. A large proportion of these beautiful fabrics were decorated with designs that had been inspired by the compositions of Brandt. The same firm is erecting an important new building for their commercial establishment in a prominent uptown location in New York. The most notable architectural feature of the building will be the ornamental iron work of Brandt used on the façade, doors and interior fittings.

In such ways the compelling achievements of the new movement will naturally find their way into our industrial and artistic life and gain for us opportunities for observation and familiarity.



The development of French furniture combining beauty of design and sound functional qualities had lagged behind the achievements in other fields. For this there are several reasons. In the first place the designers of furniture were slow to attempt innovations until the modern decorators had gained recognition and produced back-grounds against which furniture conceived in the new spirit would find a harmonious place. In consequence it has been only in the last ten or twelve years that furniture of a modern quality has come to the front. Furthermore, the problem of furniture design along new lines presents greater difficulties than is the case in any other branch of the decorative arts. Functional and structural limitations on the one hand are more severe, and such a great variety of types have been evolved in the past that to meet all practical requirements and at the same time to achieve beauty in new conceptions is far from simple.

However, it would be idle to say that Gaillard and Colonna in the early days, and Ruhlmann, Sue et Mare, Follet, Dufrene and Jourdain, among others, have not produced many things that represent real distinction and charm. Moreover, there is apparent today a tendency in furniture design toward the acceptance of common motives and treatments that encourages the hope of something like a true style emerging.

To condemn this extensive movement in modern industrial art, of which only certain phases have here been referred to and which today counts among its proponents the foremost designers of France, without some knowledge of its history, its qualities and its tendencies, is, I submit, rather unwise.

We in America have hardly yet reached the point of artistic sufficiency where we can afford to close the doors to any movement that holds the promise of new interpretations of beauty, especially when that movement has to do with things that seek to lend finer quality to our homes. As a nation we are artistically immature. We have always been dependent for our artistic culture on the older art of Europe and we do well still to place our main emphasis upon the study and reincarnation of the fine things of the past. Any other course would be unsafe. We are not yet ready for any

considerable excursion into the untried. This, however, will not always be so. As a country we grow rapidly. Some day we shall come of age artistically and then we can expect expression in the field of industrial art comparable to what we already have achieved in architecture and the scenic art of the stage.

It is a little curious that we are so inclined to look on the field of applied art as a branch of human activity in which creative achievement is finished and to decry the possibility of any new avenues of expression. We hold no similar attitude toward painting or sculpture nor toward poetry or music. Why is it that in this particular field only the old is sacrosanct? Is it because "Time consecrates. And what is grey with age becomes religion?"

In these other fields the inborn instinct toward expression finds new terms fitting to their time, new terms that command attention because they bring to us beauty in a present-day quality that charms and delights us.

In industrial art shall this instinct of the creative spirit always be anathema? Are we to go on forever copying and adapting old forms and details without the ability to breathe into them the vital creative spirit that once animated them?

It is of interest to consider who are the foremost protagonists of the modern movement in France. Foremost among these is M. Koechlin, President of the Council of the National Museums of France which include the Musée du Louvre, Musée du Luxembourg, Musée de Saint Germain, and the Musée de Cluny. The function of this council is to advise the Ministry of Public Education and Fine Arts as to art purchases for these museums. M. Koechlin is also President of Les Amis du Louvre and Vice-President of l'Union centrale des Arts Decoratifs, which administers the Musée des Arts Decoratifs. He is a man of profound culture and a lover of all that is fine in the art of the past, not only of Europe but of Asia.

Perhaps next to M. Koechlin as prominent and vigorous exponents of the modern French movement may be counted M. Clouzot, Director of the Musée Galliera, and M. Metman, Director of the Musée des Arts Decoratifs. These men are foremost

representatives of the artistic culture of France, yet they are lending their pens and their activities to encourage in every way the healthy development of the modern movement.

Again it may be interesting to note that in 1907, M. Emile Molinier, the greatest scholar that France has ever produced in the field of decoration and furniture, warmly urged upon the government not to continue the furnishing of its offices and public buildings with reproductions of old French furniture but to open opportunities in this direction to the talented designers that were developing new forms and new conceptions.

It is important to note that these men are not commercialists or industrialists. These latter, indeed, entrenched in the easy business of copying old forms, have, until the last few years, been quite on the other side of the controversy. No, it is the artists, the artist-craftsman, the designer, and the amateur who have been the moving forces in the new movement.

The French are not neglectful of the past. They still consider that their artistic traditions are their greatest national treasure. They recognize that to achieve truly fine creations today they must build on the principles of beauty that are embodied in the finest things of the past. But they also recognize that the material progress of the last century has produced many changes in social relations and many changes in our conditions of living and that these changes call for new qualities in our surroundings,

just as every half century in the older times found expression for itself in a new formula.

Let us have no fear that America will forget the old. It is the one thing that we are not liable to forget. Nor need we fear that the dictates of fashion will draw us away. Worship of the old is with us too deeply entrenched—too much the mode—to be disturbed in any large measure. There is no need for us to grow hysterical over the prospect of an incursion of new elements into our industrial life. A nation that has been copying the older art of France and England and Italy in its industrial productions for the last half century will keep on copying for many years to come.

May I suggest that the attitude most calculated to assist in the development of our industrial arts toward better things is one that, while keenly appreciative of the fine achievements in the art of the past, does not shut the mind to currents which may bring to us new and fresh interpretations of beauty. Indeed it would seem a responsibility on all those occupying positions of influence to draw attention to what is fine in the modern movement and to caution against what is poor, eccentric, and freakish. In that way we in America may gain something from this important world movement and assist our own artistic development.

Sincerely yours

C. R. RICHARDS.

New York, Oct. 22, 1924.

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We are extremely grateful to Professor Richards for replying so fully and freely to our editorial in the October number of the AMERICAN MAGAZINE OF ART, and we are very glad indeed to share his letter with our readers. There is none, perhaps, who could speak with more authority on this subject than Professor Richards.

The *idea* of modernism in industrial art is quite all right; it is with the *practice* that we find fault, the *form* the idea takes, and this conclusion is based on the examples which Professor Richards himself showed in his recent lectures through the medium of stereopticon slides, and the illustrations, from time to time, in the current foreign magazines. We do not doubt in the least that there are today many talented designers and craftsmen in Europe and that some of the works which are produced in the modern spirit are fine, but we do find fault with the requirements of the

French authorities with regard to participation in the 1925 Exposition of Decorative and Industrial Art—a requirement that no work entered shall show trace of influence of tradition. This demand for originality forces a quality which must be spontaneous to be fine. Our contention was and is that such insistence brings forth the abnormal and tends to create wrong standards.

Professor Richards says that “we in America have hardly yet reached a point of artistic sufficiency, therefore are not ready, perhaps, for any considerable excursion into the untried,” and he suggests that “some day we shall come of age artistically, at which time we may expect expression in the field of industrial art comparable to what we have achieved in architecture and the scenic art of the stage.” Is not all of our art in America the product of an unbroken European tradition? Are we any less inheritors of the art



of Greece, Italy and France than those who dwell in these lands simply because we have chosen to make our home across the sea?

Professor Richards writes with enthusiasm of the works of modern makers of glass, pottery, iron work and furniture in France. We have American traditions in these same crafts of which we may be proud. The glass, the pottery, the iron work and the furniture produced in the early days of our republic and, earlier still, when we were colonists were original and are still admirable. Much of it is thought worthy of preservation in art museums. We are producing fine iron work and pottery and even furniture and textiles today, and no longer, as fifty years ago, does it have to be marketed under a false stamp of foreign manufacture, because our people have come to recognize its artistic merit and have learned to think for themselves.

It is this thinking for one's self rather than following the dictates of foreign fashion that we endeavored to urge in our editorial on Modern

Industrial Art. We want to avoid, if possible, the hypnotism of names in our judgment of art, whether it be the names of the artists or the manufacturers or those holding authoritative positions. Of course we must be open-minded to what is new, but we shall never come of age artistically as a nation until we are able to exercise discrimination in taste, shall think for ourselves and shall base our judgment upon standards of beauty.

But on the whole we are inclined to think that Professor Richards' point of view and ours are not so far apart as they might seem. Undoubtedly, with the instinct of the teacher, the connoisseur, the expert, he has been encouraged, cheered, and moved to enthusiasm by the best that he has seen in the modern manner, whereas we have been depressed, outraged and alarmed by the worst. As regards the best we are in perfect agreement, and, after all, if we can be sure of getting the best all will be well.

THE EDITOR.

## OLD LYME

BY GRACE L. SLOCUM

ONE OF the most significant movements of the twentieth century in art circles has been the growth of summer art colonies, especially in New England, bringing people of rural communities into close touch with leading artists of the day, inculcating a love of the beautiful in nature, and stimulating a vital interest in American art throughout the country. Down on Cape Cod it is said that the natives move out when the first artist sets up his easel in the spring. Not so in Old Lyme, Connecticut. Here the artists, many of them National Academicians, have become an integral part of the community in the lovely Connecticut River valley. They have bought and remodelled century-old houses and barns into homes of beauty and charm. They have built bungalows on the hilltops and low spreading villas along the Connecticut, Lieutenant, Duck and Black Hall rivers. And they have organized an art association which has finally acquired a classic little gallery, designed by Charles A. Platt, the crowning glory of "The Street," as the main thoroughfare of the town is called.

Here the annual summer exhibitions are held, patronized by thousands of people from all over New England and even from New York; and names which are to conjure with in the art world appear on the catalogue

each year. The list this year included: Lucien Abrams, E. Maxwell Albert, Ernest Albert, Frank A. Bicknell, Charles Bittinger, Matilda Browne (Mrs. Van Wyck), George M. Bruestle, George R. Burr, William Chadwick, Bruce Crane, Frank Vincent Dumond, Charles Ebert, Will Howe Foote, Clifford Grayson, Harry L. Hoffman, Platt Hubbard, William H. Howe, Wilson Irvine, Lydia Longacre, Ivan G. Olinsky, Lawton Parker, Henry R. Poore, William S. Robinson, Edward F. Rook, Percival Rousseau, Henry Bill Seldon, Gregory Smith, Will S. Taylor, Robert Tolman, Mrs. Bessie Potter Vonnoh, Robert W. Vonnoh, Clark G. Voorhees, Everett L. Warner, Carleton Wiggins and Guy Wiggins. And when it is stated that only artists who live or have lived and painted at Old Lyme are eligible to exhibit, some idea of the importance of the Lyme School of Art may be gained.

The colony had its inception in 1899 when Henry W. Ranger stopped to paint for a day and thereafter returned year after year to this American Barbizon, followed by his pupils, accepting the hospitality of the old Colonial mansion of the Griswolds, founders of the town, and of "Miss Florence," the first "patron" of the painters. Artists of note had already visited the quaint old New England town, Joseph Boston painting there



ENTRANCE HALL, GRISWOLD HOUSE

in 1894; and Clark G. Voorhees, touring the Connecticut shores on a bicycle, happened on Old Lyme one lovely spring evening and exclaimed with the lotus eaters, "I will no longer roam."

Mr. Voorhees remodelled a little old house on the River Road, built in 1740, with its old garden tumbling down to the water, as shown in his picture, "Honeysuckle and Roses," in the recent exhibition, and became

the first resident artist in Lyme. It was Voorhees's "May Morning" which won the W. S. Eaton Purchase Prize last year, going to the Eaton private collection.

Following Ranger came Alphonse Jongers, whose painting of "Miss Florence" with her harp once hung in the Hearn collection at the Metropolitan Museum. Lewis Cohen, William H. Howe, Carleton Wiggins, Will Howe Foote, Jules Turcas, Allen Talcott,





PANEL, GRISWOLD HOUSE

BY WILLIAM H. HOWE

George Bogert, Childe Hassam, Willard L. Metcalf, Frank Bicknell, Frank Vincent Dumond, Louis Paul Dessar, Wilson Irvine, and others, some of whom have passed on, while others still live in the town.

The Griswold mansion became the art centre of the community, a number of the older artists still making the historic domicile their headquarters, as do many of the summer students of the colony. And it is tradition in the town that without the interest and cooperation of "Miss Florence," especially in the early days, the Lyme art colony would never have reached its present stage of importance. Studios arose in the lovely old garden and orchard surrounding the mansion, while some artists gradually acquired homes in the town, until not an empty house or barn could be found, and Old Lyme became the largest resident art colony in the east. The fame of "Miss Florence's" spread abroad in the land, and visitors in the region

invariably make a pilgrimage to the old mansion for a glimpse of the decorations done by the succession of artists who have passed that way during the last quarter of a century, and to savor the antiques with which the house is stored.

But it is the treasures of art, the paintings left by prominent artists on dining-room walls and panelled doors on the first floor, that have added such unique value to the mansion. Over the fireplace in the dining-room Henry R. Poore has immortalized the Lyme School of Art in a fox-hunting scene in which the artists are shown deserting their easels to pursue the quarry, the decoration recording the likenesses of the entire group of pioneers. Other panels have been painted by Clark G. Voorhees, Henry W. Ranger, William S. Robinson, Chauncy Ryder, Willard L. Metcalf, Henry Kenyon, Glen Newell, Childe Hassam, Charles Vezin, Guy Wiggins, Charles Morris Young, Robert



MISS FLORENCE GRISWOLD

ALPHONSE JONGERS

Nisbet, William H. Howe, Will Howe Foote, Gifford Beal, Allen B. Talcott, Alonzo Kimball, Frank Bicknell, Carleton Wiggins, Louis Cohen, Jules Turcas, Everett Warner, Walter Griffith.

Not far from the gallery and the Griswold mansion are a number of studio homes scattered along "The Street" and back into the country. From the pergola of Will Howe Foote's home there is a wide vista over the river valley to the woods and hills beyond, views which one recognizes in some of his sparkling, sunny landscapes. The studio contains wonderful treasures of art in the way of old tapestries from Italy, an

old Italian carved chest and refectory table, and Venetian armchairs upholstered in old blue Venetian velvet. Scenes from Bermuda, one of which was in the recent exhibition, charming figure subjects and landscapes adorn the walls.

Beyond the Foote place lives Edward F. Rook, whose suave brush won him a Carnegie Institute \$3,000 prize for a painting of "Laurel" which grows so plentifully in Lyme and which appeared in one of his canvases in the exhibition. Still farther up "The Street" lives Bruce Crane in a picturesque little house which the noted artist has left much as he found it, with woodlands





LEONORA IN RUSSIAN BLOUSE

IVAN OLINSKI

DAYTON MUSEUM OF ART—PURCHASE PRIZE

and pastures beyond which so often appear in his canvases. Not far away lives Gregory Smith, whose lovely "Winter Nocturne" was the Museum Purchase prize last year, and Percival Rousseau, whose mural decorations of hunting scenes have made him famous on two continents, has a picturesque old house which clings to a slope of Grassy Hill, with a magnificent view across the river valley to the wooded hills against the sky. His studio, a barn-like structure which he built himself, adjoins the kennels where are housed the "pointers," who live again on his canvases. Farther up the precipitous hill Frank Vincent Dumond, one of the

pioneers, has remodelled a house, tearing out partitions and stairway to make a large living room opening by French windows on an old-fashioned garden and overlooking a widespread landscape, while in his big beamed studio he paints the murals for which he is noted.

Ivan Olinsky occupies the old Turcas house on the hill where this National Academician and instructor at the National Academy of Design cultivates the simple life. His "Leonora," for which one of his daughters posed, won the Museum Purchase prize in 1922. "Indeed," declared the artist, "the children have been posing ever since



AUTUMN AFTERNOON

EVERETT WARNER

OKLAHOMA ART LEAGUE—PURCHASE PRIZE



HONEYSUCKLE AND ROSES

CLARK VORHEES



they were born." Harry L. Hoffman has also built his house on a hill with the magnificent view he discovered on a bicycle trip and immediately preempted. Gardens of old-fashioned flowers surround the vine-wreathed bungalow, flowers which appear in many of the paintings in his studio and in the canvas, "Potpourri," which won the W. S. Eaton Purchase prize of \$500 this year. This picture was one of a pair of decorative flower studies on either side of Olinsky's "The Hostress," hung in the place of honor at the end of the gallery.

Roger Curel-Sylvestre, a French artist, has occupied a barn studio at the Old Lyme Inn for the past few years and vows to remain until he is saturated with the Lyme atmosphere. He is making a special study of winter effects and showed several in the exhibition. Thomas Watson Ball, a National Academy prize winner, painter of marines and ships, also occupies a barn studio at the inn, while his son has a studio home down by the river, which he and his father built themselves. Carleton and Guy Wiggins, William S. Chadwick, Robert W. Vonnoh and Mrs. Bessie Potter Vonnoh, George Bogert and George Bruestle are among other artists who have studio homes in Lyme.

At the exhibition this year landscapes predominated, and the pageant of the seasons, as portrayed by the Lyme school, unrolled itself on the walls of the gallery. For Old Lyme lends itself most graciously to the landscapist. Beauty broods in the river valley, blazons its trail across the river in the setting sun, and sits upon the hilltops in picturesque homes and gardens that fling blue and orange and mauve and purple banners to the sky. The region has an atmosphere of its own which each artist in turn has striven to transfer to canvas. Its low-lying meadows, threaded by silvery rivers, its colorful marshes and rolling uplands, green clad or covered with snow, its masses of laurel in the spring woods, its splendid old trees, appear again and again in the serenely lovely pictures in which the artists are carrying on the traditions of the pioneers.

Among the high spots in this year's collec-

tion was Bruce Crane's "South Wind," a gracious golden canvas; Edward F. Rook's "Hadlyme Birches"; Guy Wiggins' lyrical landscapes; Charles Bittinger's "Old Wall Paper," a view of a room in an old house with wall covered with landscape paper of an early period serving as background for a Colonial belle playing on a spinet; Gregory Smith's "Snow in March, flooded with Sunshine," Lucien Abram's "Nasturtium Garden" and purple and yellow "Iris"; William S. Robinson's lovely "Laurel Road," and "Springtime"; William S. Chadwick's atmospheric landscapes; Ernest Albert's "Old Mill," a winter view; Carleton Wiggins' "Dutch Interior," "Early Snow" and other seasonal landscapes; Charles Ebert's "Winter Sunset"; Wilson Irvine's "Morning at the Pool"; Platt Hubbard's Hawaiian scenes; Henry R. Poore's "Steeplechase," a spirited canvas; Percival Rousseau's hunting dogs; Frank A. Bicknell's "Rogers Lake"; Lydia Longacre's miniatures; Bessie Potter Vonnoh's small bronzes; Matilda Browne's "Yearlings"; and groups of small pictures and sketches by many of the artists in the west gallery, which were among the most interesting things in the entire show.

The history of Old Lyme dates back over two centuries and is interwoven with the names of eminent men who stood high in the annals of the state and nation and whose descendants still preserve the old traditions as well as the old homesteads. The ancestral home of the Griswold's was built at Black Hall by Governor Roger Griswold in 1802, and still stands on the site of the original log cabin built by the first Matthew Griswold, founder of the town, on a feudal land grant in 1645. This was the first house in Lyme, first incorporated as part of Saybrook. Authorities differ as to exact date of the settlement, but it is known that the well on Matthew Griswold's estate was dug in 1640 and that he moved over from Saybrook soon afterwards. "Miss Florence" Griswold, the artist's "benefactor," as noted in the exhibition catalogue, still lives in the Colonial mansion<sup>1</sup> built in 1818 by her father, Capt. Roger Griswold, a son of Governor Roger Griswold, who was a son of Governor Matthew Griswold.

<sup>1</sup> Willard L. Metcalf's painting entitled "May Night," in the permanent collection of the Corcoran Gallery of Art, which is reproduced as a frontispiece to this number of our magazine, pictures this beautiful mansion.

Other historic old mansions line this main street, which is a mile and a half long, their white façades, glimpsed under the great old elms, giving an Old World atmosphere to the town. In one of these homes Lafayette is said to have been a guest. The old white church of Ionic architecture, with its Christopher Wren steeple, is one of the most beautiful churches in New England and frequently appears in the artists' canvases.

The original structure, immortalized by Childe Hassam, was built in 1666 and destroyed by fire in July, 1907. But a replica of the historic old church, with its

Christopher Wren spire, was dedicated in the summer of 1910.

Not far from the church is the fine old Luddington estate with its formal garden and the sunken terrace with the rock on which Whitefield preached. The little brick library up "The Street" was presented to the town by Charles H. Luddington in memory of his wife's mother, Phoebe Griffin Noyes, also a descendant of Governor Matthew Griswold. The library was erected on the site of the house in which she was born, and it was in this memorial building that the exhibitions of the art colony were first held.



WASH DAY IN SPRING

JOHN R. GRABACH

AWARDED THE MR. AND MRS. AUGUSTUS PEABODY PRIZE. ANNUAL EXHIBITION OF AMERICAN PAINTINGS AND SCULPTURE, ART INSTITUTE OF CHICAGO





THE OLD QUARRY

J. JEFFREY GRANT

AWARDED THE MARTIN B. CAHN PRIZE

## AMERICAN PAINTINGS AND SCULPTURE AT THE ART INSTITUTE

CHICAGO'S THIRTY-SEVENTH ANNUAL EXHIBITION

BY KAREN FISKE

**T**HE Thirty-seventh Annual Exhibition of American Paintings and Sculpture, which opened at the Art Institute of Chicago on October 30 and is to continue until December 14, is essentially a well-rounded show. There is scarcely a tendency in modern art that is not adequately represented. Perhaps that is one reason why this year's exhibition is so satisfactory: the various tendencies are not only represented but intelligently represented. Those works which follow the old tradition are made interesting by some added twist of individuality; those works which we are pleased to consider more "modern" are firm and purposeful, not merely willfully different.

A distinguished group of paintings were

awarded prizes this year. The most important of the honors, the Mr. and Mrs. Frank G. Logan gold medal and prize, went to Eugene Francis Savage for his impressive work, "Recessional."<sup>1</sup> In this sensitive type of allegorical painting, Mr. Savage stands supreme among American artists. "Recessional" combines deep feeling with triumphant technique. In this striking conception of the four relentless horsemen and the devastation left in their wake, we have a scene of horror and desolation, but containing a note of purity and hope in the delicate figures of mother and child. Here are cruelty, wantonness, destruction, but the artist's masterly arrangement of gruesome parts into a beautiful and even tranquil

<sup>1</sup> Reproduced in the AMERICAN MAGAZINE OF ART, January, 1924.

whole makes the work the very antithesis of confusion. Intricate as it is in design, the work is splendidly of a piece, and the parts, with their wealth of detail, weave into a sustained pattern.

Much interest has been awakened this year by the inauguration of a new prize, also given by Mr. and Mrs. Logan, to whom Chicago already owes so much for their generous encouragement of art and artists. This is a prize for portraiture, and was awarded to Malcolm Parcell of Pittsburgh for his portrait of Jim McKee. It is an arresting portrait, cleanly and incisively executed. Besides projecting a vivid portrait of a young man, Mr. Parcell has painted a rich swirling background that, without being itself obtrusive, manages to strengthen the work both as characterization and design. To the same artist goes also the Norman Wait Harris bronze medal and prize, this likewise for a portrait, that of the artist's mother.<sup>2</sup> The gentle old lady is seen in profile, seated, hands in lap, in an attitude not unreminiscent of Whistler's "Mother," but here are the serenity and peace of age rather than its worn submissiveness. The figure is placed against a wide indefinite landscape, and it is almost impossible not to feel a certain symbolism—the nearness of old age to the infinite. A picture so saturated with "atmosphere" could easily slip into sentimentality, but this is no "literary" effort, for subject and background are integral to the composition.

The Potter Palmer medal and prize were awarded this year to Leon Kroll, newly come to Chicago as painting instructor in the Art Institute. His prize-winning canvas is called simply "Young Women" and shows three girls grouped about a table, one of Mr. Kroll's fine, sure compositions. There is another Kroll painting in the exhibition, a small thing called "Sleep": recumbent female figures on the sward of Central Park, with a row of New York's ominous tall buildings towering in the distance.

The only award made for sculpture, the Mrs. Keith Spalding prize, went inevitably to Charles Grafty's study for the head of War for the Meade Memorial. In an exhibition where most of the sculpture group strike a light and whimsical note, this stark piece

looms up powerfully. It is War without the unfurling of banners and invoking of divine approbation; the War of the ringside, hard-boiled, go-get-'em; War with a piece bitten out of its ear, a hairy-ape hatred in its eye; the War of the men in the trenches, not of the lyric writers at home.

Jean McLane adds a new decorative note to her familiar felicitous handling of childhood subjects in her painting "Morning," awarded the Norman Wait Harris silver medal and prize. Her three figures, young mother, chubby infant, and lanky little girl, are placed against a royal purple-blue hillside, the brilliancy of which cannot, unfortunately, be suggested in a black-and-white reproduction.

So far the awards mentioned have been for figure paintings. The remaining three prizes went to outdoor scenes, though in no case are these the conventional landscape of placid brook and meadow. John R. Grabach, in his "Wash Day in Spring," which won the Mr. and Mrs. Augustus Peabody prize, John W. Norton in his painting called "Light and Shadow," awarded the William M. R. French Memorial Medal, and J. Jeffrey Grant, a Chicago artist whose "Old Quarry" won the Martin B. Cahn prize, have all chosen scenes of strictly contemporary character and significance. Grabach's is an amusing work. A windy day in spring—the elements of which are droll human figures, a box of a house with unevenly drawn blinds to give it a humorous leer, and a very spirited bit in the upper left-hand corner of the canvas, a scrap of cloud-swept sky and swaying tree that gives a windier feeling than all the wisps of wash fluttering about.

John Norton's "Light and Shadow," modest title, is worthy of note from a number of angles. He has taken for his theme a slice of life in a steel-mill town. The composition divides itself into three strata: at the top a row of orange chimneys and towers, in the middle a splendid hint of green river, and in the foreground groups of blue workers' huts, the zigzag of their pointed roofs breaking in interesting patterns into the horizontals, and at the very bottom a strip of mean street with tiny figures. These dabs of humanity are remarkably

<sup>2</sup> Reproduced in the AMERICAN MAGAZINE OF ART, July, 1924.





JIM McKEE

AWARDED THE MR. AND MRS. FRANK G. LOGAN PRIZE

MALCOLM PARCELL

individualized. Sketched in with the greatest economy of line and color, every one is full of character. There are notes of interest and relief throughout the composition—the straggling row of cottages across the river, the double points of the roofs in the foreground, the bend in the fence, the tall telegraph pole carrying the blue of the foreground up into the orange of the distance. Jeffrey Grant has also chosen an industrial subject, but rendered it as an impression and without Norton's suggestion of social comment.

Honorable mentions were awarded to two pieces of sculpture, "Sister Frances" by Sylvia Shaw Judson and "Nancy Lee" by

Gertrude K. Lathrop, and also to Mr. Norton and Mr. Grant for their prize-winning pictures.

A tendency towards portraits and figure studies predominates throughout the exhibition. A number of group portraits are interesting. Charles W. Hawthorne's "Selectmen of Provincetown" is as strong and forthright a piece of characterization as has come from the brush of this keen student of New England types. The placing of the three honest burghers and the unmistakable character revealed in the face, hands and pose of each are splendidly done. Leon Kroll's "Young Women," mentioned above, hangs next but one to Hawthorne's group, and it is



BRONZE HEAD OF "WAR" CHARLES GRAFLY

STUDY FOR MEADE MEMORIAL  
AWARDED MRS. KEITH SPALDING PRIZE

amusing to compare the two widely different trios side by side. Another distinguished group of three is George Bellows' "Emma and Her Children." Lilian Westcott Hale's "Song of the Spheres," with its two young girls under the shadowy portrait of some stern ancestor, is attractive if a trifle "set." Edmund Tarbell's affection for blue-eyed, clean-cut youth is well illustrated in "Mary, Edmund and Sergius." Wayman Adams, whose portrait of Joseph Pennell hangs in the permanent collections of the Art Institute, has a large canvas showing Mr. and Mrs. Pennell at their Brooklyn window with the harbor and skyline of New York suggested.

There is plenty of contrast between Sidney Dickinson's refined and thoroughly realistic portrait of his cousin Edwin Dickinson and the latter's impression of the Hon. Charles Evans Hughes. Two of Nicolai Fechin's paintings recall to mind that accomplished Russian artist's exhibition at the Institute last winter. John Singer Sargent has a swift outdoor bit showing an artist,

himself apparently, sketching in a forest. Louis Betts' charming portrait of an old-fashioned girl, which won favor in eastern exhibitions, attracts its circle of admirers in Chicago, too. There is a sympathetic portrait of a French boy by Henriette Amiard Oberteuffer and a cool, thoughtful study of a youth, Nathaniel, by Abram Poole. His "Model," a slim creamy nude, sustains Mr. Poole's reputation for distinction and elegance. Three small canvases by Renée André reveal a talent working in the tradition of the old Flemish portrait painters.

The large gallery devoted to the more definitely modern works is filled with canvases interesting both for originality and fine technical achievement. Among these must be mentioned John Carroll's "The Man and the Guitar," Maurice Sterne's "Bread Makers," two of Anthony Angarola's beautifully patterned canvases, "Taylor Falls, Evening" and "The Homecoming," Ross E. Moffett's "Provincetown, Winter" and "Chimney Philosophers"; quickly caught impressions of "originals" by George Luks and Randall Davey, "Street Preacher" and "The Drinker," and two wickedly worldly little chuckles by Guy Pene du Bois, "Cigaret, No. 1 and No. 2."

Marines by William Ritschel, George Pearce Ennis, Henry B. Snell, and Charles H. Woodbury, paintings of the Far West by O. E. Berninghaus, Ernest L. Blumenschein, Victor Higgins, B. J. O. Nordfeldt, and Walter Ufer; landscapes—realistic and decorative—by Daniel Garber, John F. Folinsbee, Jonas Lie, George Oberteuffer, Frank C. Peyraud, and Ross E. Braught. . . The list could go on indefinitely did space permit.

A few large and many small decorative pieces make up the sculpture exhibition. Lorado Taft's "Memory" and "Orpheus" and Albin Polasek's "Music" are monumental subjects. There is a touch of whimsy in such fancies as Frederick W. MacMonnies' "Duck Baby," Beatrice Fenton's "Fairly Fountain," and Edward Berge's "Sea Urchin." An unusually large number of animal sculptures (treated for the most part in their decorative aspects) includes Hunt Diederich's "Goats," John L. Clarke's tiny representations of bears, Edith B. Parson's "Kid," and a greatly simplified "Cow," a sort of apotheosis of the bovine family, by Reuben Vakian.





## THE MARINE

BY

ROBERT AITKEN, N. A.

FIGURE ON MONUMENT TO THE MARINES, MARINE BARRACKS, PARIS ISLAND

# THE AMERICAN MAGAZINE OF ART

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## THE SAND CAKE AND THE LITTLE CHILD

In an address delivered at the opening session of the Recreation Congress held in October at Atlantic City, Mr. Joseph Lee, president of the Playground and Recreation Association of America, used as an example of the creative impulse in man the little child making a sand cake, and gave utterance in this connection to a profound truth. He described the child making something, squeezing it between his hands, and looking at it, looking at it intensely, then throwing it away and beginning to make another. "He is completely absorbed, he is taken up with it, he is all in it, his whole consciousness, his whole system is focussed on it. He makes one and then another, the idea grows before him as it grows in his hands, a better one is always announcing itself to him; he is always following a leading vision which runs before." And then this truth, "As you see this absorption in his pursuit you will see that he is not making a sand cake—the sand cake is making him." Thus forcibly

is it brought to our attention that art makes us, and as we take it into our lives, so our lives become more worth while, more beautiful.

In greatest measure is this true of those who produce art. As Mr. Lee later said: "It is as if the artist said to a higher power, 'take me and use me; this thing is bigger than I am.' It is as a great stream of life to which he gives himself; it creates him, makes him an artist and a real living being." In other words, art has life-giving qualities. It stands for "the valiant revelation of the Divine."

But very wisely Mr. Lee pointed out that this precious possession, this much coveted thing, can only be had when we are ready to give ourselves to it. It is not just a part of culture; it is not something we can take to ourselves consciously for our souls' good, and when sought for baser motives it fades away completely. When so sought it becomes a superficial thing, put on like a rain coat to protect us from the elements which destroy, or like a showy opera cloak, to make display. It can neither be given nor taken as a cure; it must be humbly sought; it must be inherently loved; it must be striven for. "There is a magic," Mr. Lee reminded his hearers, "in certain shapes and certain sounds—a magic that does things to us, we don't know why." But it has to possess us, and when it does—we quote again—"it is as deep calling to deep—something in nature calling unto something in you, a sort of wire running between the deep on the one side and the deep within, which, when it finds expression, when you come to recognize it, you yourself become alive."

Oh, yes, this is very true; art is life-giving, but it cannot be bought, and it cannot be given away; it must be sought, it must be loved to be possessed. It is free to all. We can aid art by holding it in reverence, by opening our hearts to it. We can even, through the grace of God, sometimes after repeated failures, give expression to art, but even so, like the sand cake and the little child, we are not making art or encouraging art and never patronizing art—it is making us, enriching us, blessing us, creating us. In other words, as Mr. Joseph Lee has indicated, it is one of the great elements both in creation and re-creation.





ONE OF A SERIES OF MURAL PAINTINGS, MISSOURI STATE CAPITOL

HERBERT DUNTON

## NOTES

### ART IN ST. LOUIS

In response to a general invitation to Women's Clubs and to eighth grade classes in the public schools, a larger number of visitors than usual saw the Nineteenth Annual Exhibition of Paintings by American Artists on view at the City Art Museum until October 25. The largest single-day attendance at the exhibition was 5,459.

The Museum has recently issued three folders, or circulars. One gives general information about the Museum, one is the announcement of the Educational Service, and the third is the program for the Story Hours for Children which are given every Saturday afternoon at 2:15. The story hours commenced in October and will continue through May. The Museum has no classroom, and the stories are therefore told in the galleries in the presence of the objects. The October attendance at these story hours was as large as could be handled advantageously, being 376 for the four Saturdays in the month. Selecting subjects from the story-hour program, the Council of Jewish Women has organized an additional story-hour group for every other Thursday afternoon.

An exhibition of Russian Art organized by the Russian Art Societies of Moscow and Petrograd was on display at the City Art Museum during November. It was made up of a selection of paintings and prints from the collection shown at the Grand Central Palace in New York City last March.

The annual no-jury exhibition of the St. Louis Artists' Guild opened with the regular meeting of the Guild on October 18. The exhibition is open only to the artist members of the society. The number of pieces shown by any one artist is limited to five, both for paintings and sculpture, the sizes and frames are specified and prizes are offered for the best group of paintings, the best painting from any group and for the best piece of sculpture. The jury of award was composed of Mr. Humphrey Woolrych, a member of the Guild; Mr. Wheaton Ferris, a non-member of the Guild interested in art; and Mr. Martin Kaiser, chosen by the other two. The prize for the best group of paintings was awarded to Mildred Bailey Carpenter, for the best painting to John J. Eppensteiner, and for sculpture to Caroline Risque. The exhibition was exceedingly interesting in that it showed the summer work of many of the Guilders. Excellent groups were shown by Gustav Goetsch,



ONE OF A SERIES OF MURAL PAINTINGS, MISSOURI STATE CAPITOL

HERBERT DUNTON

Oscar Thalinger, Tom P. Barnett, Katheryn Cherry, Agnes Lodwick, Cornelia Maury, Florency Verstieg, Emily Summa, Gisella Loeffler, and John Eppensteiner. Of the sculpture Sheila Burligame's group attracted considerable attention because of its originality.

The art room of the Public Library displayed a noteworthy collection of posters from Great Britain lent by Thomas W. Fry. Distinguished names were among the designers: Orpen, Brangwyn, Cameron, and a number of prominent contemporary British artists were noticed on these splendid, direct and simple representations of country landscape and city which are intended to lure the travellers. In the latter part of October were shown in the art room the drawings and paintings by the children of Hull House in Chicago.

Exhibitions in the dealers' galleries have been eighteenth century English portraits at the Kocian Gallery, a selection of paintings from Vose in Boston, at the Shortridge Gallery, and paintings by Henry R. Poore and paintings by Jean Alexis Fournier at the Todd Studios.

An interesting series of mural paintings, by Herbert Dunton, has recently been placed in the Missouri State Capitol. These three lunettes are reproduced herewith.

A group of forty-two oil paintings, selected by the American Federation of the Far West Arts from the 1923 Winter

Exhibition of the National Academy of Design, has recently been shown in the States of Washington, Idaho and Montana. The Western Washington Fair at Puyallup, Washington, was the first place on this western circuit. This year it was not possible for two other state fairs that usually combine with Puyallup, to cooperate, but the president of the Washington Fair decided to show the collection there "independently" as he felt it most important to develop the interest in art which had already been aroused.

From Puyallup the exhibition was sent to Spokane, where it opened on October 15 for two weeks under the auspices of the lately organized Spokane Museum. The pictures were shown in the specially equipped exhibition room in the city's business district, as the Museum has as yet no home of its own. Spokane is just beginning to work towards an art museum, and in the meantime the exhibitions are held under the direction of the Art Gallery Committee. This museum became a Chapter of the Federation at the time arrangements were made to take the pictures.





ONE OF A SERIES OF MURAL PAINTINGS, MISSOURI STATE CAPITOL

HERBERT DUNTON

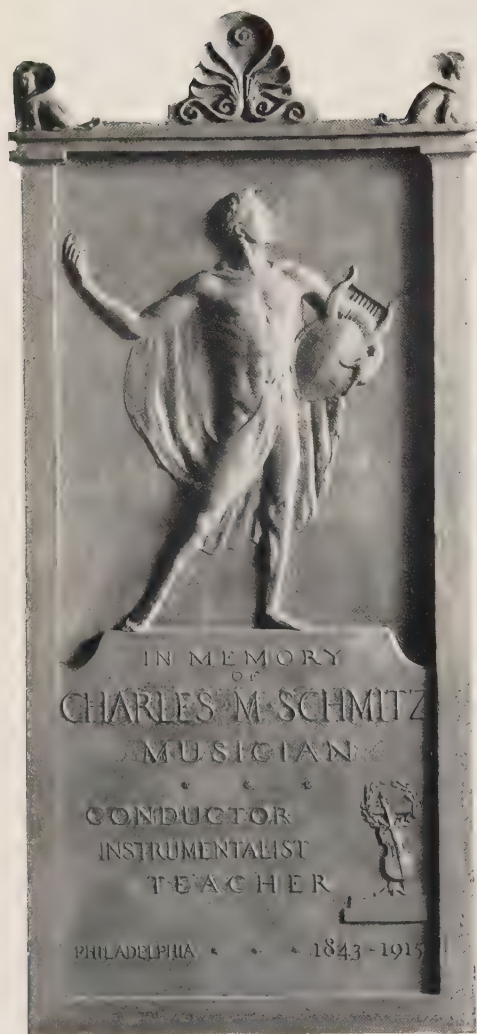
On the first of November the collection went to the University of Idaho at Moscow. It was hung in the new Science Hall and was made a special feature of the formal dedication of this building for university purposes. The head of the English Department, who arranged for the exhibition, was particularly anxious to give the students every opportunity to become familiar with the work of the artists represented, and at his request, we sent elaborate biographical data about them. Lectures were arranged, and in other ways the exhibition was made of particular interest to all who saw it at Moscow.

The fourth place on this circuit was the Montana State College at Bozeman, another state educational institution whose splendid cooperation encourages the sending out of these Travelling Exhibitions. The Girls' Vocational Congress meeting in Bozeman this November brought together during the exhibit people from every corner of the State of Montana. The collection will be at the college until the middle of December.

An interesting piece of co-  
operation between artists  
IN PHILADELPHIA and musicians was the  
painting of a drop-curtain  
for the Philadelphia Orchestra by the fac-

ulty and students of the Pennsylvania Museum and School of Industrial Art. The curtain was designed by Mr. Huger Elliott, principal of the school, and has been described as being similar to the scenes that Bakst has done for the Russian operas, with a hint of the riotous splendors of "L'Africaine," of the foliage of "Lakme." Close inspection reveals a leading motif resembling a four-petalled poinsettia, through a violet hue. There are also many varieties of birds and animals—deer, peacocks, parrots, pheasants and squirrels, which peep timidly through the foliage, with here and there an owl perched on a branch or a monkey scampering about. Mr. Elliott himself has styled the general scheme "a vibration of orange, violet and green, in fluttering broken color."

When it was determined that a new background for the orchestra should be painted, several New York artists submitted sketches of designs, but none answered the requirements of Mr. Stokowski, the well-known conductor, whom Mr. Elliott characterizes as "wonderfully sensitive to color." Finally Mr. Elliott was urged to try his hand. A small bit of detail met with a request for a larger canvas, which was submitted—12 x 15 feet. This was accepted, and after several conferences, the designer, members of the school faculty and students set to



BRONZE TABLET IN MEMORY OF A MUSICIAN  
BY BEATRICE FENTON

work to complete their task by the opening of the season. An indication of the artistic merit of the work may be found in the fact that Mr. Elliott was invited to show his original canvas at the annual water color exhibition of the Academy of Fine Arts without submitting the work to the usual hanging jury.

A bronze tablet erected to the memory of Charles M. Schmitz, for many years a prominent figure in the musical life of Philadelphia, has recently been unveiled in the Academy of Music in this city.

This tablet is the work of Beatrice Fenton, a well-known sculptor of Philadelphia, and is the gift to the Academy of Miss Elizabeth Terris Schmitz, the daughter of the musician. It is oblong in shape and bears an allegorical figure of music and an inscription in relief.

Another Academic year is over, and a new one has started. All registration records were broken last year—there were no less than ninety. The greatest previous number was sixty-one. In the Mirafiore days the registrations numbered twelve. We are growing up.

The properties are in good condition, and the Ward-Thrasher Memorial completed. Mr. Davico has closed the fiscal year with a record balance. Our superintendent of buildings and grounds, Mr. Canziani, is again at work, after a major operation as the result of a wound received in the war. All is in readiness, I believe, for a successful year.

The Franks and the Merrills are in residence, and the other professors, except Professor Lamond, are on hand and ready for work. Prof. Van Burean is not to go to the American School at Athens but to stay indefinitely with us. All the new fellows have arrived, except Finley, who is due from Naples tomorrow. The registration of "Visitors" and "Visiting Students" is about normal. The lectures in the school of Classical Studies begin tomorrow.

Professor Kelsey of Michigan, one of the councilors of the Academy, is in Rome. In a few days he leaves for London and America. He has succeeded in buying for the University of Michigan a large portion of a library of Turkish MSS. He rightly does not wish to trust such valuable material to an express company; he is taking it back himself. His four research Fellows from the University of Michigan, who are to help him this winter in his archaeological work, have registered at the Academy, and his research Fellow in Architecture is to arrive next week. Professor Kelsey has shown special interest in trying to secure suitable living quarters on the Janiculum for our women students, and, when he arrives in New York about November 1, he hopes to



discuss this important question with a number of the trustees.

Mr. Harold W. Parsons, who has been a good friend of the Academy for many years, has offered to pay the cost of putting a life-size figure into bronze, which Sculptor Stevens has modeled.

The executors of Mrs. Jack Gardner's estate are trying, through the Embassy, to have her Greek statue, which has been for many years in the students' salon, removed to Boston. As the Italian Government many years ago vetoed the exportation of this statue from Italy, it seems doubtful if that decision can be reversed; Ambassador Fletcher may be successful, however. We shall be sorry to lose the statue, but, as it is to go to a public museum in America, it will do more good to American art there than with us, where but a limited number of people see it.

ART IN COLUMBUS      The Columbus Gallery of Fine Arts included in its calendar of exhibitions for October a collection of

forty-five landscape and garden paintings by Clara Fairfield Perry (Mrs. Walter Scott Perry) of Brooklyn. These paintings, which are California subjects, are being sent out on circuit and are to be shown at Springfield, Ill., Dayton, Ohio, Fort Wayne, Richmond and Washington, Indiana.

Other exhibitions held at the Gallery during October were a collection of Norwegian winter-landscapes by William H. Singer, Jr., and a group of New England Landscapes by Felicie Waldo Howell.

Following a custom which has become quite general among the art museums, the Columbus Gallery this year offered a prize award—an original sketch by a member of the faculty of the Art School—to the student of the high school or junior high school submitting, in an essay of not less than 300 and not more than 500 words, the most intelligent criticism and appreciation of one of the exhibitions held during October.

RECIPROCITY IN ART      The following letter, urging reciprocity in art between Great Britain and America, was published in the *London Times* of October 9:

"SIR: Any Academy exhibition cata-

logue is illuminating in its omissions. I am not speaking of the capable British artists whose work is never seen at Burlington House, because they never submit any, but the almost total absence of the names of American, Colonial and Continental artists. A similar examination of the catalogue of the National Academy of Design in New York (the American equivalent to our Royal Academy) shows hardly any 'foreign' exhibitors. The Paris Salons are not as cosmopolitan as is thought.

"Thus it would seem, though art is international, few artists regularly show their work outside their own country. We still can see at Wembley an interesting exhibition of British and Colonial art brought together by an independent committee. We have seen exhibitions of Australian and Swedish art recently at Burlington House. Welcome though they are, these are irregular and ephemeral affairs. Is there no chance of seeing regular, periodic foreign and Colonial modern art exhibitions in this country? Is there no chance of British artists collaborating and showing their work throughout the world? Provincial art galleries, like Brighton, show periodically modern foreign art, and some British graphic art societies, such as the Senefelder Club and The Print Society, regularly send exhibitions of their members' work across the seas. But these are private societies making no claim to be national.

"All this is in the right direction, but I dream of an international association with no members, merely a permanent secretary in each country—in England, the States, France, Italy, etc.—yet working in collaboration with some central headquarters. And in each country a specially chosen national committee (not necessarily of artists). A central gallery in London or New York or Paris, in which an annual exhibition is held—one room devoted to each country, each country's exhibits chosen by its national committee. And when the exhibition as a whole—the world's annual art exhibition—has been exhibited in the central gallery, the French section might be shown in America under the auspices of the American national committee, the American section in return being shown in Paris under the French national committee, and so on, the exhibits during the year visiting in turn all

the great cities of the world, the expense possibly being borne by each country.

"To materialize such a dream complete would be difficult, but why could it not be started between two countries and so developed year by year until all countries become participants? And if a start is to be made, why not between the two great English-speaking races? Ask even an art lover in this country to name merely a half a dozen contemporary American painters (excluding those working in this country) and he would find it difficult. We are ignorant of the work American artists are doing. Where in London can one see American pictures or periodic exhibitions of modern foreign art that are really representative since the International Society of Painters, Gravers and Sculptors ceased holding their exhibitions?

"To be practical. Is there no possibility of the representative exhibition of modern British art now at Wembley being shown in America under the auspices of some specially appointed American committee who would send us in exchange a similar exhibition of American work to be shown in London next year (at Wembley if it is to be reopened, or at the old County Hall at Spring-gardens, which I understand by November will have been converted into an art gallery with hanging space for from 500 to 600 pictures) under the auspices of the existing impartial Fine Arts Committee of the British Empire Exhibition? That would be a beginning.

"There are doubtless many art societies in England that would willingly exchange an exhibition of their members' work with that of an American society. If these exchanges can be arranged, all the better. But no private society could materialize the dream I have unfolded. Private societies are not representative of a nation. They are limited. They are handicapped by the very fact that they have members to whom they must give preference, to whom they have obligations.

"What would be the advantages? To the artist they would be great—an opportunity of studying foreign work and of showing his own in the great cities of the world. It would be of interest to all people of taste, but there would be wider benefits. The exchange of such courtesies between nations must surely help towards

better international feeling. The national secretaries would be minor ambassadors. Let us remember, too, that artists are the unconscious spokesmen of a nation; unconsciously they express the spirit of their age and country. To understand the art of a country is a long way towards understanding the country and its people. We are given sufficient opportunities of seeing and appreciating the art of other countries. Can we not make a beginning by making facilities for studying regularly modern American art in London?

"Yours faithfully,

"HESKETH HUBBARD, R.O.I., R.B.A.,

"(Founder of The Print Society, etc.)

"Woodgreen Common,

"Breamore, Hampshire."

MILWAUKEE  
NEWS

More than forty business and professional men of Milwaukee, including corporation presidents, attorneys and automobile dealers, are enrolled in the weekly class of the Milwaukee Business Men's Art Club. The meetings are held in the Art Institute on Wednesday night, with an opportunity for the members of the class to draw or paint from the model.

George Oberteuffer, a member of the faculty of the Chicago Art Institute and former director of the Wisconsin School of Art, presides as class critic, and John E. D. Trask, director of the Milwaukee Art Institute, attends the classes in the capacity of patron saint. The club has reorganized and expanded this year along the lines suggested by the Business Men's Art Club of Chicago, which is one of the pioneers in the national movement for art clubs in professional circles.

The Milwaukee Business Men's Art Club, in the words of Alexander C. Guth, chairman of the Committee on Reorganization, is in reality designed for real business men. No one is barred from the club but the professional artist. None of the men in the club wishes to become a professional artist, but all of them hope to increase their appreciation of the plastic arts through work in the various mediums.

In addition to conducting classes in painting and drawing, the club plans to sponsor a series of one-man shows at the Art Insti-



tute during the winter and to bring well-known artists to Milwaukee to speak before the group.

Another organization for INDIANA ITEMS the promotion of art and its interests has recently been formed in the city of Indianapolis. This is the Indiana Art Association, which has as its chief objects "to supply the demand and need for an organization large enough to reach every section of the state; to put the subject of art on an equal footing with all other educational subjects in Indiana; to consider all questions vital to the welfare of artists and to develop their interests in every section of the state; to exhibit works of art with the purpose of increasing knowledge and hence appreciation of art; to effect an organization in the state which will have some recognition when public works of art are to be selected; and to create not only a breadth of outlook, of purpose, of work—which means growth, the thing most desired—but create a tolerant spirit born of sympathy and cooperation among serious-minded artists widely separated but standing together in a concerted movement for common good."

Mr. T. C. Steele of Bloomington is honorary president of the Association; Mrs. Jessie W. Riddle of Lawrenceburg, president; Mr. Homer G. Davisson of Fort Wayne, vice-president; and Mr. W. T. Turman of Terre Haute, secretary and treasurer. At the time of the organization of the Association three committees were appointed—a membership committee, with a representative from each congressional district; a program committee and a committee on exhibits.

The Daughters of Indiana, assisted by the Chicago Earlham Alumni and members of the Indiana Society, will hold a Hoosier Salon in the Marshall Field Art Galleries, March 9 to 19, 1925, at which will be shown works in oil, water color, and pastel, etchings, miniatures, drawings and cartoons by Indiana artists. Prizes ranging from \$25 to \$200 for each class will be awarded for special merit. The jury of selection and award includes, among others, Ralph Clarkson, dean of Chicago artists; John C. Shaffer, editor of the *Chicago Evening Post*; and Joseph H. Defrees, a former president of the Chamber of Commerce of the United States.

The John Herron Art Institute is now showing one hundred and six Oriental rugs from the collection of James F. Ballard, of St. Louis, Missouri. These are hung in the Court, Balcony, and Galleries X and XI, where they will remain until January 1. Mr. Ballard was present at the opening of the exhibition and was also entertained at dinner by the Board of Directors. The exhibition includes rugs from Persia, India, Asia Minor, the Caucasus, Central Asia and China, although the larger number are from Asia Minor. There is a very beautiful group of Ghiordes prayer rugs, and also groups of Koula, Bergama, Ladik, and Oushak rugs. In connection with this exhibition a very beautiful de luxe catalogue, financed by Mr. Ballard, was written and arranged by J. Arthur MacLean, the director, and Dorothy Blair, and assistant director. Special attention was given to selection of types, to the arrangement of title pages and headings, and to the arrangement of text and spacing of the pages, so as to produce an artistic book. There has been a great demand for this publication, and much interest has been shown in both the catalogue and the exhibition.

AMONG THE CRAFTSMEN The Handicraft Club of Baltimore, with headquarters in the Museum of Art Building, 620 Cathedral

Street, has arranged a series of interesting exhibitions for the season. During November a collection of exhibits in weaving by Miss Lucy Gilpin was shown. Through the cooperation of a group of private teachers, the Club is also offering courses of instruction in a number of branches of handicraft, such as bookbinding, china and glass decoration, block-printing, design, weaving, basketry, etc.

An interesting exhibition of Conestoga Pottery, the work of Edmund DeF. Curtis, was shown during the first two weeks in November at the Art Centre in New York, under the auspices of the New York Society of Craftsmen. The exhibits included vases, bowls and lamp-bases, admirably setting forth the skill of this talented craftsman.

Another exhibition of pottery shown in New York early in November was that of Mr. and Mrs. Harry Voorhees at the Inwood Pottery, which lasted for a period of a week.

Dorothea Warren O'Hara has opened a pottery at the Apple Tree Lane Colony, Darien, Connecticut, where she conducted classes during the summer. She has also given weekly lessons at the Silvermine Colony.

#### THE PRINT MAKERS

The Sixth International Print Makers' Exhibition, under the auspices of the Print Makers' Society of California, will be held in the Gallery of Fine and Applied Arts of the Museum of History, Science and Art, Los Angeles, from March 1 to 31, 1925. This will include etchings, lithographs, block prints and engravings by the leading print makers of this and other countries. The jury of selection will be composed of Benjamin C. Brown, president of the Society, and Howell C. Brown, secretary, Frances H. Gearhart, Carl Oscar Borg and Arthur H. Miller. Prizes to be awarded are the Huntington Prize of \$100, provided for by the late Mrs. Henry E. Huntington and offered through the Museum; the Bryan Prize of \$25, the Storrow Purchase Prize of \$50, the gold medal offered by the Los Angeles Chamber of Commerce, and the silver and bronze medals offered by the Society. Further particulars concerning entry requirements, etc., will be furnished by Mr. Howell C. Brown, Secretary, 120 N. El Molino Avenue, Pasadena, California.

The Brooklyn Society of Etchers will open its Ninth Annual Exhibition at the Brooklyn Museum early in December, to continue until some time in January. Works shown will include etchings, dry-points, aquatints and mezzotints by members of the Society, of which Ernest D. Roth is president; Anne Goldthwaite, vice-president; Morris Greenberg, recording secretary; and John Taylor Arms, corresponding secretary. This exhibition is national in representation.

#### ART IN PITTSBURGH

A notable exhibition of paintings, principally portraits, by Leopold Seyffert, is now being held at the Carnegie Institute, Pittsburgh. Mr. Seyffert has painted portraits of a number of Pittsburghers, many of which are being shown in this exhibit, thereby lending additional interest for local visitors. Among

these mention may be made of portraits of Judge Joseph Buffington, Mrs. John W. Lawrence, Mrs. W. L. Mellon, John Worthington, and Mrs. William Terrell Johnson. There are also portraits of Fritz Kreisler and of Leopold Stokowski, the latter the well-known conductor of the Philadelphia Symphony Orchestra; of Mr. E. T. Stotesbury and Hon. Harry S. McDevitt of Philadelphia; of Mr. Horace D. Taft, of the Taft School, and Dr. W. S. Thayer of Baltimore. The Art Institute of Chicago, where Mr. Seyffert is now conducting classes, has lent a painting entitled "The Model," and the Pennsylvania Academy of the Fine Arts "Lacquer Screen."

Mr. Seyffert was born in Missouri but has spent much of his time in Pittsburgh, having been a pupil of the Stevenson Art School. He has received several awards there, not only in local art exhibits but in the International Exhibitions held at the Carnegie Institute.

The present exhibition opened with a reception on October 21, at which over six hundred people were present. It will continue through December 10.

The Associated Artists of Pittsburgh held their annual exhibition at the Carnegie Institute from October 30 to November 30 and presented a varied and interesting showing. The jury for this exhibition was composed of Daniel Garber, Charles W. Hawthorne and Gardner Symons.

During the month of December the Carnegie Institute is showing an exhibition of Industrial Art, a collection of prints and paintings by Anders Zorn, and a group of paintings by Eugene Speicher.

#### THE PRINT CLUB OF CLEVELAND

Another step in the promotion of a more general appreciation for art in Cleveland is seen in the distribution by The Print Club to its members of its first official publication. This club was originally organized by a small group of local print collectors for the purpose of creating and building up the print collection of the Cleveland Museum of Art and for developing in the community a taste for and appreciation of prints. Having done much to accomplish the first of these aims—the Museum's collection containing at present about





AT THE SPRING OF THE AVELLANAS, GRANADA

HENRY G. KELLER

CLEVELAND PRINT CLUB'S PUBLICATION NO. 1

three thousand carefully selected impressions and several thousand reproductions—it decided to broaden its second field by publishing each year a print, one copy of which is to be presented to each member. Henry G. Keller, a well-known Cleveland artist, was commissioned to make an etching as the first of these publications and submitted three plates for selection. A number of impressions were made from each of these plates in order that members might make their own selection. About sixty extra prints were made, and after each member has received the copy to which he is entitled the remaining ones are to be sold for a nominal sum, members only being eligible for these purchases. The three etchings are of Spanish subjects—"The Hermitage of Talavera," a famous old church and place of yearly pilgrimage by the whole town of Talavera, high up in the mountains; "At the Spring of the Avellanas, Granada," a typical Spanish scene of donkeys with large brazen water jars strapped to their backs; and "On the Road to Antequera," a study of a Spanish peasant type.

With the continuance of this policy of issuing a print each year, members of the club will be enabled to make valuable additions to their portfolios, and it is hoped that an increased interest in the

collection of prints will result. Not only local artists but those from other localities will be commissioned to make etchings, lithographs and woodcuts for this purpose, as it is felt that it will be much more stimulating to the local artists to have outside competition, as well as making it more varied and interesting for all the members of the club.

In addition to this important branch of work, the Print Club has arranged programs of unusual interest for its members during the present season. Of particular interest will be a series of four informal talks on "Taste and Temperament in Prints," by Mr. William M. Ivins, Jr., Curator of Prints at the Metropolitan Museum of Art in New York.

An etching press, together with all the impedimenta necessary for printing etchings, has been purchased and installed in the Museum recently for the use of artist members who wish to print from their own plates, and already there is most encouraging evidence of a growing interest in creative work. Perhaps the greatest benefit of the press is in the field of educational work, as the classes from the public and private schools of Cleveland and vicinity are given actual demonstrations of exactly how prints are made.

The Print Club is a pioneer in the field of such organizations, and under the able direction of Mr. Theodore Sizer, Curator of Prints at the Cleveland Museum, has not only brought to Cleveland a number of persons famous in the world of graphic art, such as Joseph Pennell, Frank Weitenkampf and Emil Orlik, but has also assisted in the organization of similar clubs in other cities.

AT THE  
BROOKLYN  
MUSEUM

The special exhibition season of the Brooklyn Museum opened on November 18 and was the occasion for the first American show-

ing of the work of the great Serbian sculptor, Ivan Mestrovic. The collection included a large number of the heroic and dramatic subjects with which this sculptor is so widely associated, and also a number of busts and figures representing another phase of his genius. Mr. Mestrovic was himself present at the opening of this exhibition, which occurred at the time of the celebration of the one hundredth anniversary of the founding of the Brooklyn Institute of Arts and Sciences, and was therefore doubly notable. At this same time there was shown in the Museum an exhibition of original drawings by a number of American artists, and a special loan exhibition of paintings, rare books and prints, the property of Brooklyn owners.

In addition to its series of exhibitions this Museum is offering an elaborate program of educational lectures which are being given on Saturday afternoons in its auditorium. Besides these lectures a special series of four demonstration talks is being given by Paul J. Woodward, Curator of Decorative Arts at the Museum, under the general title of "The Arrangement of Modern Interiors." The Museum is also conducting a course in the history of art, and the Story Hour for boys and girls on Saturday mornings.

The Museum has recently published a catalogue of the drawings of Aubrey Beardsley, the well-known British artist, which were shown in Brooklyn last season. This should prove of particular interest to collectors, as it describes in detail items which have not appeared elsewhere, and was compiled with a view to future identification rather than critical comment.

PALETTE AND  
CHISEL CLUB  
OF CHICAGO

The Palette and Chisel Club of Chicago is soon to establish new quarters in an attractive old residential building on the North Side.

This new home is at 1012 North Dearborn Street, and will provide for a studio and exhibition gallery, an etching room, a lounge, a billiard room, grill, library and reception rooms, as well as sleeping quarters for distinguished visitors. It is the desire of the club to create in Chicago "a center for genial fellowship and comradeship of those with a common interest in the arts," and its members have for many years met on two evenings a week and Sunday forenoons to draw and paint and to discuss art matters of common interest. In its quarters in the old Athenaeum Building it has held annual exhibitions of painting and sculpture, graphic arts and applied arts, besides showing the works of individual members. It has also given lectures at different times and has taken a prominent part in the art life of the city. The officers of the club are David L. Adam, president; Glen C. Sheffer, vice-president; Fred T. Larson, treasurer; and C. Lynn Coy, secretary. In addition to its activities during the winter season, the club maintains a summer camp at Fox Lake for outdoor painting, where it has a clubhouse of generous size and proportions.

IN  
DAYTON

An interesting program of exhibitions is being carried out this season at the Dayton Art Institute. During

the month of October the first annual exhibition of work by artists of Dayton and vicinity was shown. This included paintings, sculpture, etchings, architectural design, photography and applied arts of all kinds, and constituted a notable showing.

On November 2 the International Print Exhibition, circulated by the Print Makers' Society of California, was opened to the public. This exhibit, which is the most important of its kind held in this country, included work in etching, engraving, lithography and block printing, both in monochrome and in color.

At this time, also, an important group of paintings by Sir James J. Shannon, the well-known British painter, was shown in one of the small galleries of the Art Institute.



This collection is being circulated under the auspices of the Albright Art Gallery, of Buffalo.

The third annual exhibition of American handicraft opened on November 22 and is still being shown, affording excellent opportunity for Christmas purchases.

Word is also received from the Art Institute that the Circulating Gallery of portable pictures, originated by Mr. Brainerd B. Thresher and now well known as "The Dayton Plan," has been enriched by the acquisition of many larger and finer examples of American painting. This is indeed good news.

PHILADELPHIA EXHIBITIONS Thirty-five paintings selected by Mr. Rodman Wanamaker from the Paris Salons of 1924 by members of the Société des Artistes Français and the Société Nationale des Beaux Arts have been placed on view in the picture gallery of the John Wanamaker establishment before going to the New York branch of the same house. They give one a very fair idea of the kind of work the conservative Frenchmen are producing, men who have not abandoned their faith in the real standards of excellence in technique of painting and who have not yielded to the wave of hysterical emotion now so much seen everywhere. Several of these pictures have received honors such as "Marée Basse" by R. Wintz, a Gold Medal; "Reflet" by E. Huc, a Silver Medal; "Femmes Corses à la Fontaine" by L. Canniciomi, a Gold Medal; and others in a lesser degree. Very interesting also are the canvases entitled "Dimanche" by Henri Davadie, and "Les Vieilles Demoiselles" by J. R. Hervé. Altogether the show is a most attractive one and well worth inspection.

A significant event in local art history was the opening, on October 20, of a portion of the incomplete new Museum of Art in which has been installed a number of pictures of the Elkins Collection bequeathed to the city with the condition that they be housed in the Museum before the expiration of five years after the death of the donor. In order to meet the requirements, a series of galleries, well lighted and spacious, have been constructed on the North Wing. Here are shown forty canvases, only a part of the

entire collection, however, and probably not including the most important works, but sufficient to give one a general impression that these are typical examples by some of the greatest artists the world has known in the past and for that reason of decided educational value. Flemish, Dutch and English portrait painters of the eighteenth century are in evidence, the Barbizon school is well represented, there are works by the Italian masters Caualetto and Guardi, by the French painters De Neuville and Géricault, and one example each of the work of the Americans, George Inness and Winslow Homer.

Landscape and figure subjects in oil and a number of etchings by Daniel Garber and water colors of the South Carolina coast by Alice Ravanel Huger Smith were on view at the Art Alliance October 10 to November 3. The National Association of Women Painters and Sculptors were exhibiting through October, at the New Century Club, fifty paintings and two pieces of sculpture. Small oil paintings are being shown at the Art Club until November 2, to be followed by a group of work by eight Philadelphia women artists. In honor of the visiting delegates of the Federation of Women's Clubs, the women artists of the Pennsylvania Academy Fellowship opened an exhibition of work at the Philomusian Club, and color etchings by Beatrice S. Levy are being shown at the Paint Club.

EUGENE CASTELLO.

#### A REGAL BOARD

At a notable dinner given to one hundred Detroit citizens and out-of-town guests at the Society of Arts and Crafts, Detroit, in honor of Dr. W. R. Valentiner, newly appointed Director of the Art Institute of Detroit, President Marion LeRoy Burton of the University of Michigan, referring to the American nation as a country of idealists, challenged those in attendance to find the second great essential of an American city. The first of the two great essentials of an American municipality President Burton declared that Detroit had already found. This he referred to as a fine economic prosperity. The second essential he called vision, that vision by which we realize what we hope to be and become.

Though this affair took the form of a

dinner in honor of Dr. Valentiner, it might well have served as a brilliant and beautiful demonstration of those principles and purposes for which the Society stands, the expression of beauty in concrete things, so arresting in its glowing color and satisfying arrangement was the whole affair in every detail of setting and appointments.

Perhaps no more regal board was ever spread in Detroit than the speakers' table that was placed on the stage of the Society auditorium. The long narrow table, covered with Venetian brocade in glowing tones of bronze-red, spread with panels of Italian lace, was ornamented at either end with gorgeous bouquets of dahlias, chrysanthemums and red-hot poker in the flaming colors of autumn, while low bowls of fruit and foliage, giving the effect of some rare old Italian Renaissance polychrome ornament, lent a highly decorative accent to the whole.

Gold and silver paper in brocaded patterns of dull reds and blues, lustrous coppery shades, and glowing green and silver formed the covering of the other tables, on which the autumn flowers were placed in vessels of bronze, copper, wrought iron or silver, with tall candelabra of appropriate design. The many colorful objects of art, the balconies hung with tapestries and batiks in rich color, and the profusion of autumn flowers and foliage completed a setting that offered a happy demonstration of that quest for beauty which gave impetus to the occasion.

Gustavus D. Pope, who served as toast-master, introduced first George G. Booth, founder and first president of the Society of Arts and Crafts; then Ralph H. Booth, president of the Art Institute, who was followed by Ossip Gabrilowitsch, the great pianist, and conductor of the Detroit Orchestra.

Dr. Valentiner, in his brief address, spoke of the real inspiration and fine companionship one found in the study and accumulation of beautiful works of art. "It is the human side of art, not the historical or technical," he declared, "which makes the greatest appeal." Charles B. Warren, who followed Dr. Valentiner, spoke briefly of the place of art in the life of the oriental business man and urged that the occidental business man follow this example.

FLORENCE DAVIES.

#### ART IN MINNEAPOLIS

The Minneapolis Institute of Arts opened its fall exhibition season on the 4th of October with a large group of work by local artists, more than 750 of whom are registered as producing work either in Minneapolis or St. Paul. This exhibition, the tenth to be held, consists of an unusual amount of modern work. The jury, composed of John E. D. Trask, director of the Milwaukee Art Institute, Albert Krehbiel and Alfred Juergens, both of Chicago, put itself on record as one of the most efficient juries for local artists, accomplishing a difficult task quickly and with great accord.

Prizes were awarded as follows: Painting: 1st, \$75.00, E. Dewey Albinson, "Street Scene"; 2nd, \$50.00, Elmer E. Young, "Across the Bay" (Water Color); 3rd, \$25.00, Anthony Angarola, "Swede Hollow"; 1st Honorable Mention, Cameron Booth, "Horse Flies"; other honorable mentions: Betty Foster, "Taormina" (water color); Carl E. Johnson, "A Sunny Spot in New England"; Caleb Winholtz, "Barns." Sculpture: 1st, \$35.00, Wilhelm R. Larson, "The Pioneer Woman"; 2nd, \$15.00, Arthur B. Neeb, "A Young Man"; Honorable Mention, Marian T. Leigh, "The Emigrant." Prints and Drawings: 1st, \$35.00, J. Jerome Hill, II, "Ville d'avray"; 2nd, \$15.00, Erle-Loran Johnson, "Mr. Frederick Frederickson"; Honorable Mention, George Resler, "Green Grocers" (etching).

The Sunday lecture season opened the week following, with a talk on the Contribution of the Northwest to American Art, by Russell A. Plimpton, director of the Minneapolis Institute of Arts. Children's Story Hours, given by Miss Miriam McHugh, got under way the Saturday before; and a series of Thursday morning talks on prints began on October 16, under the direction of Miss Marie C. Lehr, curator of prints. In December will come lectures on "Fakes in the Fine Arts", "Survey of Architectural Needs," "Old Masters and Their Fickle Publics," etc. Mr. Plimpton will be assisted by Alan Burroughs, curator of painting, in delivering and planning the winter lectures. Special lectures for members, teachers and special students will be given as usual, but in increased numbers throughout the season. Two series have already been decided upon,



five lectures covering the history of painting to be given by Mr. Burroughs, and five on the history of the decorative arts to be given by Mr. Plimpton.

The Minneapolis Institute of Arts has opened a panelled room, dating from 1770, Providence, Rhode Island, as the newest addition to its series of period galleries, and is exhibiting two unusual collections of early American oil portraits and prints. The Institute is interested in these exhibitions also as a picture lesson in history, having cooperated with public school classes which have been urged to attend either in grade groups or individually, under the guidance of an instructor. A large portion of our early history is covered by portraits of famous statesmen, fighters and men of letters. In the print galleries can be seen Paul Revere's historical engraving of the Boston Massacre, as well as some of our first political caricatures. The collection of paintings includes portraits of Benjamin Franklin (by Henry Benbridge, 1744-1812), Com. John Barry, the hero of the first naval success against England (by Mathew Pratt, 1734-1805), and many people socially prominent, painted by well-known artists. The collection of prints is shown through the courtesy of the Kennedy Galleries and the exhibition of paintings through the cooperation of Mr. and Mrs. George P. Douglas, Mr. and Mrs. Blair Flandreau, Mrs. Morris I. Hallowell, Severn T. Haviland, Mr. and Mrs. Roger I. Lee (all of Minneapolis and St. Paul), and the Ehrich Galleries, New York.

At the same time the Minneapolis public schools are holding an exhibition of art work done in all grades of the upper and lower schools of the city, ranging from the first grade to the senior class in high school and including the efforts of pupils aged from five to eighteen. The utmost variety marks the exhibition. Among the younger pupils are several who display remarkable grasp of line and mass, and among the older pupils are groups whose use of difficult mediums is the last word in technical training. The system employed by the local Art Department is carefully worked out to develop some technical ability in all pupils, whether gifted or not. To show the progress made in general, the work of one entire class is put on exhibition with selected work from

all grades in various schools. The remarkable fact is that the bulk of the class work attains the level evident in the work selected here and there from all over the city.

#### ART IN ILLINOIS

The art interest in Illinois received an unusual stimulus during the Illinois Products Exposition held in the Exposition Palace in Chicago, October 9 to 18. The affair was sponsored by the Illinois Chamber of Commerce for the avowed purpose of bringing about, within its own boundaries, a more sympathetic understanding of farms, mines and natural resources of Illinois, their products and problems; and of "showing" Illinois to the whole nation. The fact that twenty national conventions were held in Chicago during that time doubtless went some way towards accomplishing that dream. Hundreds of thousands viewed the exhibits.

As a new and timely departure from the old order of expositions the Art Department was made a special feature. The entire mezzanine floor of the gigantic building, and an assembly room for programmes as well, was donated for this purpose. Oils, water colors, etchings, and sculptures were shown. A daily programme was given. Short gallery talks were made by some of the eminent artists of Illinois, Charles Burkholder, secretary of the Art Institute, Lorado Taft, sculptor, and others; and a song recital was furnished each day by the students of the De Young Studios.

Special attention was focused upon landscape, for not only did the canvases of the artists prove a preponderance of interest in that subject but a remarkable exhibit of photographic views were shown, the result of a contest which has been open for more than a year for the purpose of selecting one hundred beauty spots of Illinois landscape. These views have been selected, out of many hundred submitted from every quarter of the state, by a committee consisting of Mr. O. C. Simonds, landscape designer of Chicago, Prof. J. C. Blair, Department of Horticulture of the University of Illinois, and Lorado Taft, sculptor, of Chicago. The beauty spots chosen from the views are to be suitably marked and their location indicated on Automobile Road Maps and Guides of Illinois Trails published by Rand,

McNally & Co. The photographs themselves are to constitute a permanent record of Illinois landscape for 1924 and to be placed in the University of Illinois, and additional exhibits will be assembled for circulation among schools, clubs, etc.

Not only the above-mentioned exhibit but the whole management of the Art Department of the Exposition was under the chairmanship of Mrs. Mary E. Aleshire, representing the Art Extension Committee appointed under the Better Community Movement of the University of Illinois. It marked a notable advance in the work of bringing art into its proper relation to the industrial, commercial and agricultural interests of the state.

J. C. C.

FAIRMOUNT PARK ASSOCIATION The Fairmount Park Art Association has lately issued its Fifty-second Annual Report, which includes with it the interesting ad-

dress on public monuments made by Mr. Lorado Taft at the last annual meeting. In this address Mr. Taft called attention to the fact that "little lands which all together would not fill the great state of Pennsylvania—lands like Greece and Palestine—have bequeathed us their treasures and have our gratitude. They fill the whole horizon of the past, while enormous territories which have left no heritage of beauty are forgotten."

The activities of the Fairmount Park Art Association and the service it has rendered were admirably summed up in an editorial in the *Philadelphia Public Ledger* shortly after the issuance of this report:

"The Fairmount Park Art Association has been engaged since 1871, or for more than fifty years, in an effort to create a fuller appreciation of art and a desire for it. It is responsible for most of the monuments in Fairmount Park and for many sculptures in other parts of the city. Among these are Fremiet's Joan of Arc, St. Gaudens' Garfield monument, French's equestrian statue of General Grant and Calder's General Meade, Dallin's "Medicine Man" and Remington's "Cowboy." It set up the lovely bronze penguins near the bird house in the Zoological Gardens and provided the base and setting for the enchanting goat in Ritten-

house Square. And Barye's "Lion and Serpent" in the same square came from the same source.

"As Mr. Taft intimated, the men who made these works of art will pass and the men who set them up will disappear, but the works will remain for the delight of many generations as a message from what is rapidly becoming the past to that period which will then be the present.

"Just now the association is particularly interested in the beautification of the banks of the Schuylkill. Those banks will be beautified in time and great works of sculpture will be erected there. We shall then all be grateful to the men and women of vision, illuminated by an appreciation of beauty, who have devoted their time and money to bringing about a realization of their ideal."

ART IN ST. PETERSBURG, FLORIDA The large museums of the north and east have not a monopoly on the idea of opening their doors to the school children, by any means, and, because they are generally supposed to be leaders in such movements, it is interesting to note that some of the younger and smaller places are keeping admirable pace with them.

St. Petersburg, Florida, a small but famous southern resort city, has made such rapid strides in its advancement in the world of art during the past few years that it has won for itself, among other well-known sobriquets, that of "the largest art center south of Atlanta"—the latter city being, as everyone knows, the New York of the south.

The St. Petersburg Art Club, which is the real force for the extension and growth of the art phase of St. Petersburg society, has as its most important work that of educating the school children in the understanding and appreciation of art.

During the winter months, the season when thousands of visitors flock to this little city to enjoy its famous sunshine and mild climate, the art club is most active. Its officers spend a great deal of time during the summer arranging for exhibitions from the country's most noted artists, to be sent either by large northern museums at the appointed time or by the artist himself



An exhibition is received every two weeks during the club season, to be shown first privately at the Art Club meeting, and after that to be thrown open to the public on certain designated days.

Two or three afternoons of this time are devoted exclusively to the children of both public and private schools. They attend in classes and are taken through the club's auditorium. After the pictures have been thoughtfully looked over, competent art instructors talk to the children about them, and about the artist or artists represented. The students are given credit by the schools for attending these exhibitions and are required to report on them. They are most enthusiastic about art week and attend in such large numbers that frequently they are lined up from the building out to the street, awaiting their turn to get in to see the pictures.

Because it is a resort city, St. Petersburg is able to reach large numbers of children—and grown-ups, too, for that matter—from not one state or two, but from all over the United States and also from Canada and other foreign countries.

F. M. R.

AMONG THE ARTISTS      The following interesting items concerning the activities of the various artists here and there were gleaned from the October *Bulletin* of the National Arts Club in New York:

Wayman Adams executed ten portrait commissions while he was in Texas the early part of the summer.

Louis Betts spent some time this spring in Rochester, Minnesota, painting the portraits of Dr. William Mayo and Dr. Charles Mayo, the celebrated surgeons, for the portrait gallery of the Founders of the American College of Surgeons whose club house is in Chicago.

John C. Johansen has recently painted a portrait of the President's physician, Lieutenant Commander Joel T. Boone, which was exhibited at the Corcoran Gallery in Washington.

Susan Ricker Knox has spent several months in executing eleven portrait commissions, several of which were of well-known persons in Kansas City and Terre Haute, Indiana.

Hayley Lever's "Hudson River—Night" has been purchased by the Baltimore Federation of Women's Clubs. This painting, according to the plan put in operation some months ago by this organization, is to be circulated among the members of the Museum Association, to be retained for a month by each, then to be sold to some member and the proceeds turned into the purchase fund of the Museum.

Jenny Rich-Meyrowitz is painting a portrait of Thomas McRae, of Arkansas, which is to be hung in the Governor's room in the new state capitol.

Mahonri Young has nearly completed a Navajo Indian group, the third of a series of four life-size groups for the American Museum of Natural History.

## ITEMS

Efforts are now being made to secure definite cooperative action by the various art associations interested in securing lecturers on topics connected with art from abroad, and it is hoped that through the association of The American Federation of Arts, The American Association of Museums, The Archaeological Society of America, and other associations of this character, art museums, associations, schools, etc., will be glad to take advantage of the movement to bring such distinguished lecturers here.

A new art museum has recently been opened in Elgin, Illinois. It is the gift of Judge Sears and his wife to the local college and is to be known as the Laura Davidson Sears Academy of Fine Arts of the Elgin Academy and Junior College. The building, which is described as in the Greek style, contains a collection of one hundred and twenty-four American paintings, including especially good examples of the early American school, and also the nucleus of a print collection and several noteworthy works in marble.

The Cincinnati Art Museum held during the month of October two special exhibitions of particular interest. One of these was a collection of twelve paintings by James J. Shannon; the other, a group of seventeen works by Joseph DeCamp, who was a native of Cincinnati and a student of its Art Academy.



"THE PAINTED CHAMBER" IN QUILLCOTE, THE HOME OF THE LATE KATE DOUGLAS WIGGIN  
ILLUSTRATION FROM "HISTORIC WALL-PAPERS," BY NANCY MCCLELLAND

## BOOK REVIEWS

**HISTORIC WALL PAPERS.** From their inception to the introduction of machinery. By Nancy McClelland. With an introduction by Henri Clouzot, Conservateur du Musée Galliera, Paris. J. B. Lippincott Company, Philadelphia and London, Publishers. Limited Edition de luxe. Price, \$25.00.

An edition de luxe indeed, sumptuous and artistic. From the charm of its outward appearance, this long-looked-for volume is most inviting. Within its covers, the many half-tone illustrations give interest at first glance, even to those unfamiliar with wall-paper history. To those who know more or less of the treasures of its past, they show how complete and wide is the field covered by them, and, together with the excellent type, combine to make an alluring addition to the lore of art applied to things.

This volume dignifies, and rightly, one of the last-to-be-recognized "things" in use by our ancestors—one which lent such decorative effect, often great beauty, to the domestic architecture of our country.

It is a valuable work, a much needed contribution, and an authentic summary and history of its subject. "So much

has been written about wall-papers that is purely conjectural, that there seems still to be room for a book that is purely fact," says Miss McClelland. The bibliography and the many allusions in the text to the sources of her "facts" show with what painstaking care they have been gleaned.

The development of wall-paper industry, from its beginning to the invention of machine-printing—or from 1500 to 1840—is traced. Each new manifestation is logically and sequentially dealt with under the heads of "Periods"—beginning with the "Earliest Block-Printed Papers in France," done upon small sheets, by hand, by the "Dominotiers, the actual originators of decorated paper to be applied to walls." This Period also includes the "First Block-Stamped Papers in England," and is followed by "Periods" of "Paper Imitating Tapestries and Woven Stuffs," "Printed Fabrics" and "Painted Panels," in France and England, then one on "Chinese, Anglo- and Franco-Chinese Papers." All of these chapters, replete with historical data, are made delightfully human by interesting anecdotes.



If we, who are so fond of these early papers, are a bit dismayed at the repeated struggle of wall-paper to imitate its betters, textiles, marble, woods, and other surfaces, which it was not—and which naturally is not good art—we must look further into the book and read that “wall-paper has succeeded in being a reproduction and yet in keeping always a definite character of its own . . . a curious quality that can be claimed by no other imitation.”

And again, “the Golden Age of wall-paper, the flower of its development, came in France with the eighteenth century, because *artists* devoted their talents to creating and painting the designs, and *artists* executed them.”

With the “Epoch of Scenic Papers” and “Famous Papers and their Owners,” interest is intensified for us in reading that many of these fine foreign examples adorned the walls of houses in the early days of the Republic.

These landscape papers were planned “not to use in panels” but to be placed on the walls of a room above a wainscot or chair rail, as a continuous panorama, without repetition.

We find them still in the houses of three Presidents, the “Paysage à Chasse” at “Lindenwald” in Kinderhook, New York, the home of Martin Van Buren; the “Adventures of Telemachus” in “The Hermitage” near Nashville, Tennessee, the home of Andrew Jackson; and the “Bay of Naples” at Hillsboro Bridge, New Hampshire, the home of Franklin Pierce.

From a probable two hundred and more of these French picture papers imported in this country, Miss McClelland has catalogued one hundred and forty-three examples and their owners, giving, when known, the name of the maker, the designer, and the date when the paper was printed.

The value of old scenery wall-papers has increased surprisingly. The “Monuments of Paris,” which brought fifty francs when made, recently sold in New York for twenty-five hundred dollars. Our museums of art, appreciative of their intrinsic worth, are adding them, whenever possible, to their collections.

The book treats further of “Early American Wall-Papers,” the first having been made in Philadelphia, in 1739. It makes

clear, also, the distinction between “Painted Papers” and those that were hand-printed.

With the authentic list of “Designers, Fabricants and Dealers both European and American,” and a “Chart of Important Dates in Wall-Paper History,” this valuable volume closes.

Final emphasis cannot be too strongly placed on the rich accumulation of material and fact, which, with the inestimably valuable illustrations, form “A record hitherto unprocurable,” an achievement unique in its venture in an almost untrodden field.

GRACE LINCOLN TEMPLE.

THE DICTIONARY OF ENGLISH FURNITURE: From the Middle Ages to the Late Georgian Period. By Percy Macquoid and Ralph Edwards. Volume 1. Published at the offices of *Country Life*, Covent Garden, London; and by Charles Scribner's Sons, New York. Price, \$25.00.

As a British reviewer in *The Connoisseur* has said, “Dictionary is too modest a description for a work of this comprehensive and detailed character, encyclopaedic in its scope and thoroughness.” To quote further, “This book, the first of three volumes, contains explanations of all terms employed in close connection with English furniture; it also comprises descriptions of the substances employed in its manufacture, particulars concerning its known makers, and a series of lengthy and authoritative monographs, profusely illustrated, on the more important classes of pieces.” It is a splendid folio volume of 262 pages, which covers, however, only from “A” to “Ch”; in other words from “Abacus” to “Chairs.” The first named subject has an initial letter and a paragraph of thirteen lines; the last occupies 64 pages and has 170 illustrations. These illustrations are arranged chronologically according to the evolution of individual types. There are also biographies of furniture makers and designers.

For the bulk of the text the two editors are responsible, but they have been ably assisted by H. Avray Tipping, Ingleson Goodison, John C. G. Rogers, W. G. Thompson, and Miss Jourdain, all distinguished experts.

To further describe the volume we again borrow the following: “The series of items

relating to furniture, materials, and makers, though wanting little if anything in fullness and completeness, occupy little space in comparison with the numerous interspersed articles on important types of pieces." Among the articles described are beds, bookcases, boxes, cabinets, and carpets, as well as chairs—a fascinating array for the furniture lover.

It is true, as the authors say in the Introduction, that not merely the people of Great Britain but the people of the whole English-speaking world now take a keen interest in old English domestic furniture. Those desiring to inform themselves on the subject heretofore have had to seek out information from numerous sources, and there has been much conflict between authority and personal predilections. A score of years ago Mr. Macquoid boldly undertook to "dissipate the fog."

The Dictionary of English Furniture is a labor-saving book, constructed with a view of yielding clear and immediate knowledge to all that consult it. A study of any one of the more important articles in the Dictionary, be it beds or chairs, cupboards, or, in a subsequent volume, sofas, tables, will give the reader an insight into the history of English furniture and into its place in the changing domestic and social habits of the people of "the Island."

This has significance for us today, first because the manufacture of furniture is increasing in importance and volume in this country; and second because Colonial design, which is derived from English patterns largely, is still much in vogue. Furthermore, there is a craze for so-called "antiques." It is all-important, therefore, that we know the best. Such knowledge this Dictionary of English Furniture provides. Adding further attractiveness are nineteen full-page color plates.

Rarely does a book of greater interest and value come to the reviewer's desk.

**ENGLISH DECORATION AND FURNITURE OF THE EARLY RENAISSANCE: 1500-1650.** By M. Jourdain. Charles Scribner's Sons, New York; B. T. Batsford, London, Publishers. Price, \$25.

This handsome volume belongs to the Library of Decorative Art Series, and the author, Miss Jourdain, makes acknowledgment, as in the case of her *Decoration and*

*Furniture of the Late XVIII Century*, of the help of Mr. Harry Batsford. The Foreword is by Lieut. Col. E. F. Strange, C.B.E. In it attention is called to the fact that the period covered in the present volume "is of all others the most interesting in the history of English decoration and furniture, being the one in which the foundations were laid whereupon all subsequent progress was based." Colonel Strange then goes on to describe this development and trace its initial sources, suggesting a method of study of furniture and decoration which should go beyond the mere fragments that have survived the wear and tear of three centuries or so. "One would desire," he says, "that the student would give some attention to the human interest that underlies the changes these fragments imperfectly record; for the house and its contents, more than anything else, bear testimony to the conditions and aspirations of the people who dwell therein; and to those who would look on the subject from this point of view the significance of the fine series of examples so carefully collected and annotated by Miss Jourdain can hardly fail to be vividly apparent." How better could the reader's mind be prepared for what is to follow?

Miss Jourdain first gives a historical background, then takes up successively woods and woodwork, carving, inlay, decorative painting and coloring, plaster work, the chimney piece, staircase, screen, porch and door, coming at length to furniture, and concluding with a chapter on metal work and hardware.

Not only are numerous examples given, through photographic reproductions, of old work in private homes and public museums, but also there are pages of measured drawings of pieces and of details which should be of enormous help to the furniture designer and the woodworker of today.

**THE SCIENCE AND PRACTICE OF OIL PAINTING.** By Harold Speed. Universal Art Series. Charles Scribner's Sons, New York, Publishers. Price, \$7.50.

The author of this book is a painter, a painter of very considerable distinction, in fact one of the foremost British painters of today. Now, as a rule, painters do not write well on art. It is, as Mr. Speed himself admits, "so much more fun to be painting than writing," but here is an



exception. From beginning to end this book is delightfully written. Mr. Speed knows his subject completely, and he presents it with great clearness. He was persuaded to undertake this uncongenial task because there was such a lot of confusion in the minds of young students on the subject of how and what to study, that an older student, who has had more opportunities of learning in the hard school of experience, seemed called upon to suggest a path. And this is precisely what he has done, with frankness and familiar friendliness, the friendliness of the big brother, the comrade, purposely making the way easy for the less experienced. To the student of art it should prove a delight and a true enlightenment, and to those who do not paint at all and have no idea of ever attempting to paint, it should bring a slight understanding of how much an artist must know to really create a work of art.

Mr. Speed does not suggest that anyone can be taught to paint by reading a book-full of instructions, in fact in his Introduction he says, "there are two ways of teaching art—one is to teach, and the other is not to teach," and reminds us that great artists have been produced by both methods. But there are certain things, he affirms, which everyone must know in order to properly use this medium. These can be taught. He compares painting to the game of golf—"You must learn to swing your golf club and to wield your brush until the conscious mind is no longer aware of them."

There is a chapter on "Modern Art," "simply because it is impossible to write on the art of painting at the present moment without saying something about the crop of strange works that have arrogated to themselves this name." There is a chapter on "The Technique of Painting" and one on "The Painter's Training." Then come chapters on "Tone Values," "Elementary Tone Exercises" and "Tone and Color Design." One chapter is given to "Painting from the Life," and in many ways this is the most interesting of all, for the author not only describes his own methods and gives reproductions of a head which he painted in four stages, but tells something of the methods employed by Velasquez, Gainsborough, Reynolds, Hals and Rembrandt. In the chapter on "Materials," Mr. Speed gives,

besides his own palette, the palettes of D. Y. Cameron, George Clausen, Sir William Orpen, Glyn Philpot, Charles Ricketts, Charles Shannon, Charles Sims and P. Wilson Steer, his British confreres. The final chapter is on "Picture Painting" and is full of helpful suggestions.

Here is a book, technical, practical, and at the same time inspirational. It would be well for art if this book could be placed on the list of required reading for college entrance.

**ART STUDIES: MEDIEVAL, RENAISSANCE AND MODERN.** Edited by Members of the Departments of Fine Arts at Harvard and Princeton Universities. Princeton University Press, Publishers. Price, \$3.50.

This book, in paper cover, is an extra number of the *American Journal of Archaeology*, 1923. It consists of studies in medieval, renaissance and modern art, edited by the following members of the Harvard and Princeton Departments of the Fine Arts; Frank Jewett Mather, Jr., Charles Rufus Morey, Paul Joseph Sachs, and Arthur Kingsley Porter. The managing editors are Belle da Costa Greene and George Parker Winship. The present volume contains the following articles: "An Altar-piece by Benedetto Buglioni at Montefiascone," by Allan Marquand; "Compostela, Bari and Romanesque Architecture," by A. Kingsley Porter; "Pieter Brueghel's 'Fall of Icarus' in the Brussels Museum," by Arthur Edwin Bye; "The Masters of the West Facade of Chartres," by Alan Priest; "The Master of the Ovile Madonna," by Ernest T. Dewald; "Some Churches in Galicia," by Georgiana Goddard King; "A Letter to Pontormo," by Frederick Mortimer Clapp; "Carolingian Art in the Abbey of St. Denis," by A. M. Friend; "William Thornton and the Design of the United States Capitol," by Fiske Kimball and Wells Bennett; concluding with a chapter on "The Newest Movements in Painting," by Frank Jewett Mather, Jr. This essay begins engagingly with the remark that "before Modernist pictures even the most seasoned gallery trotter experiences perplexity and dismay, tempered withal by amusement." Professor Mather traces the Modernist movement, and, without criticizing the theory of pure impulse, suggests the line of analysis. Obviously it is his way of thinking about the subject as a whole, but



it is an exceedingly sane way and it is a way which has as its background a knowledge of and respect for the best. He claims that art has developed an "ingrowing quality," and he claims that the revolutionaries of the past twenty years are not the harbingers of a new art but "the unconscious demonstrators of the absurdity of any programme of pure individualism." It is because "the latest art has overrated the individual and underrated nature and tradition," Mr. Mather believes, it cannot stand, but will some day "vanish like a bad dream."

The chapter on William Thornton and the United States Capitol is largely derived from Glenn Brown's monumental work on the subject.

The other chapters are all scholarly contributions to knowledge, which will be particularly welcomed by the traveller who has had the opportunity of coming in contact with the older art of Europe and knows the subjects dealt with in some instances at first hand.

**CITY ART MUSEUM OF ST. LOUIS.** Catalogue of Paintings. Third Edition, 1924. Price, \$1.00.

The Catalogue of Paintings published by the City Art Museum of St. Louis is more than a list of artists and titles of pictures. It contains biographical information after the name of each artist, and descriptions of the paintings follow each title with a note of how and when the picture was acquired. Of the 297 paintings listed, 99 are reproduced, which means an illustration for nearly every other page. The reproductions are from photographs taken by the museum photographer. Every effort was made to secure proper values of dark and light, thereby conserving the beauty and sentiment of the original painting to a greater degree than is usual in catalogue reproductions.

The book is especially pleasing in type and appearance and was printed under the direction of the Secretary of the Museum (Mr. James B. Musick) by a St. Louis printer in an edition of 2,000 copies. The border design on the cover is from a Book of Hours, whose borders are in the style of Geoffroy Tory, published by Simon de Colines at Paris in 1543. The border chosen for the cover was taken from "Geoffroy

Tory," by Auguste Besnard, published by the Riverside Press in 1919.

The type, reproductions and general make-up of the catalogue are altogether interesting and agreeable.

**POSTERS AND THEIR DESIGNERS.** Special Autumn Number of *The Studio*. The Studio, Ltd., London. Text by Sydney R. Jones. Geoffrey Holme, Editor. Price, in wrappers, \$2.00.

Following the custom of these publications, there is a brief introductory essay on the subject of posters and poster-making, followed by numerous illustrations; in fact these special numbers of *The Studio* are almost invariably picture books. As the author, Sydney R. Jones, remarks, this is the day of the poster, and we are reminded by him that to the designing of posters some very talented artists have given their attention. Frequent reference is made to the brilliant posters designed and executed by Maxfield Parrish, and to the posters of Louis Rhead, Will Bradley and Leyendecker high tribute is paid. Other Americans spoken about in highly commendatory terms are Charles B. Fall, Jules Guerin, W. H. Taylor and James Daugherty, to name only a few. Poster-makers of all nations are referred to, and the art as a whole in the best phases of its development is considered.

**MASTERS OF JAPANESE WOODBLOCK PRINTING—THEIR LIVES AND THEIR WORKS.** By Fritz Rumpf. With 70 Black and White Reproductions. Walter De Gruyter and Company, Berlin and Leipzig, Publishers.

There have been many books on Japanese prints, but this seems of a little different character, and while it deals largely with the works of several great woodblock printers of Japan, it goes into the matter of technique in an interesting manner and gives indication, furthermore, of the elements of popular appeal in this art of the people. The illustrations, which are in color, are admirably made and are merely tipped in. The text is in German.

A statue of General Sheridan by Gutzon Borglum has recently been unveiled in Lincoln Park, Chicago, on a triangular plot between two forks of Sheridan Road. This statue is similar in spirit to his statue of Sheridan in Washington, D. C., but shows horse and rider in an even more violent pose.

*Laurel*  
T.T.S.